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WORKS OF ART

AND

ARTISTS

IN ENGLAND.

— 81235

By G. F. WAAGEN,

DIRECTOR OF THE ROYAL GALLERY AT BERLIN.

THREE VOLUMES.

VOLUME I.

THE BRITISH MUSEUM.
WINDSOR CASTLE.
THE NATIONAL GALLERY.
DEVONSHIRE HOUSE.

MR. SOMMER'S
DUKE OF DEVONSHIRE'S VILLA,
CHISWICK.

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Vol I

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ERRATA AND CORRIGENDA.

Page 5, line 7 from the bottom, for "landscape back-ground," read, "back-ground, with the Philistines lying in wait."

Page 8, line 8, for "Smaler Samsch," read "Senator Jänisch."

Page 25, line 8, instead of "Raphael," read "the former."

Page 31, line 19, after "master," add, "He had also succeeded in obtaining admirable drawings by Albert Dürer, by the purchase of a part of the celebrated Imhoff collection at Nuremberg."

Page 35, line 21, after "lost," add, "Much, for instance, the greater portion of Dürer's drawings, was destroyed by the populace in the civil war, or perished in the great fire of London."

Page 41, line 17, for "1789," read "1780."

PREFACE.

It is not without a degree of timidity that I commit these Letters to the public; for the more pains I have taken to penetrate into the peculiar spirit of works of Art, the more sensibly do I feel how inadequate language is to express and describe their essential qualities. Besides this, detailed information respecting Artists, and Works of Art in England, has been given in other works: but as I take a very general view, and treat on the productions of the ancients, as well as on those of the middle ages and modern times; and as I have seen several important collections, of which no detailed account has appeared, my book will, on many points, afford information more complete and more recent than can be elsewhere met with. In addition to this, it derives a distinct character from the manner of its origin. It is chiefly founded on the letters which I addressed to my wife, with which I have endeavoured to blend the contents of my journal. In doing this, I desired,

on the one hand, to communicate information that should be intelligible to readers in general; on which account I have been obliged, partly, to fix more general points of view for the several departments of Art, partly, to be more diffuse on many branches of it, than would have been necessary for persons familiar with the history of the Arts. On the other hand, I have recorded in them the enlargement of my scientific knowledge of the history of Art. Now, as some acquaintance with the history, and the nature of the Fine Arts has become, in our days, in some measure, a necessary branch of education, and we have hitherto been without popular treatises on the subject, these letters may, perhaps, be welcome to many, as expressing, in language easily understood, the result of divers studies in the Arts.' Even persons versed in the history of the Arts will, at least, find in them a not inconsiderable number of new, or not generally known facts, and, consequently, they too will not lay down the book without having derived some satisfaction from it. Every person who seriously applies himself to such studies is well aware of the difficulty that attends them, and knows, that even the most extensive and the longest experience will not secure him

from partial errors. The frame of mind, more or less leisure in viewing a work of art, the light and situation in which it is placed, have great influence in forming an opinion of it. At all events, I am conscious that I have been throughout guided by an honest search for the truth, and that I have, on all occasions, judged independently, according to my own conviction. All the judgments in these letters were formed on the spot, and nothing added afterwards but some particulars of the descriptions, and many purely historical notices. As a general guide, I have been chiefly indebted to Passavant's book. For detached notices, the following books, in particular, have been useful to me :—

Memoirs of Painting, by W. Buchanan, 2 vols. 8vo. This book contains very circumstantial and interesting accounts of the importation of pictures into England since the Revolution.

JOHN SMITH. — *A Catalogue raisonné of the Works of the most Eminent Dutch, Flemish, and French Painters.*—Of this work seven volumes imperial 8vo. have been published since the year 1829. Though it is not without various errors and repetitions, the idea of giving *Catalogues raisonnés* of all the existing paintings of the

greatest masters of those schools, is a very happy one, and extremely facilitates a knowledge of those masters. Every reasonable person will allow, that from the difficulty of such an enterprise, perfection is not to be attained at once, and that what is given, is to be gratefully received as a beginning, which may be improved and enlarged. Mr. Smith proves himself, in this book, to be a refined connoisseur. Many opinions on pictures, to which we cannot assent, proceed more from regard to their possessors, than from want of better judgment.

C. J. NIEUWENHUYS.—*A Review of the Lives and Works of some of the most Eminent Painters.* *London*, 1831. 1 *Vol.* Imp. 8*vo.* This book contains detailed accounts of capital pictures of different schools, in which the Author shows himself to be a consummate judge.

ALLAN CUNNINGHAM.—*The Lives of the most Eminent British Painters, Sculptors, and Architects.* 6 vols. 12mo. By an easy and spirited style, the author has given us not only an instructive but an entertaining book. In many cases, even the foreigner, who looks at English Art with different eyes from a native, must assent to his opinions.

For much additional information I am indebted to the verbal communications of my friend Mr. Edward Solly. Mr. J. Murray, son of the celebrated bookseller, has greatly benefited my work by sending me rare catalogues. I here offer to both these gentlemen my sincere thanks.

But especially I must praise, and most gratefully acknowledge, the extreme liberality with which so many possessors of collections of works of art allowed me free access to them. The assent which many of them gave to my very free judgment on works which they highly valued, proved to me that they have the truth more at heart than the gratification of petty vanity as collectors; a fact which indicates a degree of intellectual culture as elevated as it is rare, and makes me hope that many opinions here publicly expressed will be received in a similar manner.

In order to give permanent value to these letters as guides to the treasures of Art in England, I have dwelt particularly on those collections which do not seem likely to be broken up and dispersed. Some of the latter description are, however, too important to be wholly passed over in silence. It was also necessary to mention at least some distinguished pictures in other collec-

tions. I have entirely suppressed the articles concerning the important collections of Mr. Coesvelt, Sir Charles Bagot, and Mr. Esdaile, because the first two have since been wholly or partly dispersed, and the same fate probably awaits the latter.* If I have not done the same with respect to the collections of Mr. Ottley, the greater part of which has likewise been since sold by auction, it is partly because they were the only ones of their kind in England, and partly because I wished to do honour to the memory of so valued a friend.

I have judged it best to retain the many scattered observations on other subjects, because, though perhaps not new, they bear the impression of the scenes and occurrences of the moment, and serve occasionally to interrupt the reflections on Art, which may easily become tiresome by their monotony.

These volumes on the galleries in England will be succeeded by another on the treasures of Art

* It has in fact been sold by auction since the death of W. Esdaile, Esq., at a very advanced age. The collection of Mr. Wilkins, and the town collection of Lord Northwick, are likewise advertised for sale; and the lamented deaths of Lord Farnborough and of the venerable Sir Abraham Hume may, perhaps, lead to the dispersion of their collections also.—H. L.

in Paris. The examination of the rich gallery of paintings in the Louvre, according to the several schools and epochs, affords the advantage of presenting at the same time a connected View of the history of painting. Some account of the extraordinary treasures of miniatures in the MSS. of the Royal Library, including monuments from the seventh to the eighteenth century, and extending to most of the civilised nations of Europe, will be a proper supplement to that View. I may, perhaps, have the more reason to promise myself that these particulars will be thought interesting, as neither the Gallery of the Louvre nor those miniatures have hitherto been critically considered with a view to the history of Art. Some remarks on the other divisions of the collection of works of Art in the Louvre and the Library, as well as the most considerable private collections, and most important productions of modern times, in Architecture, Sculpture, and Painting, will conclude the work.

THE AUTHOR.

TRANSLATOR'S PREFACE.

In rendering a work like the present into another language, the first object must be to give, with the utmost strickness, the precise meaning of the original, and not a mere paraphrase. No author was ever more entitled to this just care than Dr. Waagen, who, with profound knowledge of the whole subject, combines an accuracy of judgment, a refinement of taste, and a nicety of discrimination, which claim the highest respect for his opinions, delivered, as they evidently are, with conscientious impartiality, and inspired by enthusiastic love and admiration of all that is beautiful and noble in the whole domain of the Fine Arts. These excellencies will render his work classical, and give it permanent value as an authority, and enlightened Guide. Such being the grounds on which it has been decided to give the work to the English public, the translator has not been insensible of the difficulty of his task. He has endeavoured to perform it faithfully, and if anxiety to adhere to the original should, in some instances, have occasioned any stiffness, or intricacy of expression, he flatters himself that such cases will not be found to occur so frequently as to be offensive, and that his previous acquaintance with the subject, without which he would not have ventured on such an undertaking, has enabled him duly to represent the meaning and the spirit of the Author.

H. E. Lloyd.

London, April, 1838.

ARTS AND ARTISTS

IN

ENGLAND.

LETTER I.

Awakened love of Art in Hamburg—Châteauneuf—Erwin and Otto Spekter—Picture by Overbeck—Syndic Sieveking.

Hamburg, May 12, 1835.

Behold me now happily arrived in my native city! This happily is, however, to be understood rather negatively than positively; for neither Nature, nor the abodes of man on the road hither, are calculated to excite any lively interest. But I had reason to praise my good fortune, for the very uncommon circumstance, that in the post-carriage there was very little smoking: for in general this commodious mode of travelling is rendered intolerable to me by the fumes of that disgusting weed, issuing incessantly, day and night, from several human chimneys. But you say, why do not you prohibit smoking, since the laws authorise you to do so? I answer,—because every true smoker is inevitably thrown by such a prohibition into a frame of mind resembling that of a lioness deprived of her young. Now, to pass several days in close contact with several persons, each of whom, as I have already experienced,

makes a face more grim and tragical than that of Dante's Minos, when, after pronouncing the dreadful sentence of condemnation, he envelops himself ninefold in his snaky tail, is still more disagreeable to me than the constant clouds of tobacco, which might justly entitle our post-carriage to be called the flying smoking-chamber.* A second piece of negative happiness was, that I travelled from Boitzenburg to Hamburg without having any bones broken. In fact, the traveller is here made to feel, by the most cruel jolts, the blessings of the Prussian causeways. I very much regretted that my time did not allow me to see the pictures of the Dutch school in the collection of the Grand Duke of Mecklenburg at Ludwigslust, of which the report of many friends of the arts had given me a very favourable opinion.

You may easily imagine, what various feelings are excited in me by the sight of Hamburg. It is now twenty-eight years since I left it, just at the commencement of my youth. The thought of the years of my childhood awakened also a lively recollection of my mother, whose mortal remains repose here. I had a great curiosity to see what I should recognise, what I should find changed after the lapse of so many years. In the first place, I was rejoiced that after I had travelled in Germany, France, and Italy, Hamburg, with its lofty towers, still had in my eyes a very stately appearance, But it was especially agreeable to me that Châteauneuf's friendly

* The room in which the celebrated Hambro' smoked beef is

invitation to lodge with him, relieved me from the necessity of putting up at an inn; and thus spared me the unpleasant feeling of being a total stranger in my former home. The cordial reception which I enjoyed in his family, soon dispelled the last trace of that sensation. If my patriotism was sometimes flattered by the various ways in which Hamburg, besides its importance as a commercial city, has distinguished itself in Germany; on the other, I was always vexed that neither architecture, nor painting, nor sculpture, had ever been properly naturalised there. For Denner and Van der Smissen, though respectable, can still claim, as painters, but a subordinate place in the scale of art, and can bear no comparison with the important place which Hamburg occupies in the history of poetry by Klopstock and Claudius, of the dramatic art by Schröder, of learning by such men as Fabricius, Reimarus, Ebeling, and Gurlitt. How great, therefore, was now my joy, at finding a taste for architecture and painting awakened, at least in some individuals, and worthily satisfied by native artists! Thus, then, there is at length realised that which my father so ardently wished to effect above thirty years ago, by establishing a school of design, with a collection of paintings and plaster casts. In exploring the several productions due to this new taste for the arts, I could not have a better cicerone than Châteauneuf; for he is, as you know, not only one of the architects who first introduced in Hamburg a pure taste in this art, but likewise takes the most lively interest in every branch of

art. I was extremely pleased with a house which he is building on the surprisingly improved banks of the Alster, for Mr. Abendroth. If the exterior pleases by very agreeable proportions and good profiles, the interior excites still greater satisfaction, by the very peculiar arrangement and elegant decorations. I remarked with very particular pleasure, two qualities which are necessary to the perfection of architecture. The first is, the solid execution of the work, which I was here able to follow in all the parts, from the rough brick and timber work, to the last coating and finishing. It is a great merit in this new school, to have so thoroughly introduced this new element into Hamburg. The second quality is, that the architect at once conceives his work with the ornaments of painting and sculpture, which are in the same relation to it as the blossom to the tree. There is perhaps no particular in which the lofty refinement of art among the ancients forms so striking a contrast with the rude barbarism of modern times. While the ornament of painting, delighting the eye and the imagination, is not wanting in the rooms of the smallest citizen's house in Pompeii, our times have, in general, been unable to produce anything for the most stately halls of the royal palaces, but hangings of costly materials, which make little impression till you consider their great value. Happily, our Schinkel, in Berlin, by adorning the palaces of the princes with works, in the purest and noblest taste, has partly banished that wearisome and truly barbaric splendour. Château-

neuf has been so fortunate as to find in Erwin Spekter the painter, an artist who unites an eye for beautiful lines, with a talent for that species of composition which is proper for architectonic painting. The most important picture that Hamburg now possesses is Christ on the Mount of Olives, by Overbeck. A society of citizens of Hamburg placed it two years ago in the chapel of the Infirmary (Krankenhaus). We find in it all that depth and purity of religious feeling which makes Overbeck the first painter of our times of subjects for churches. Such a picture is an emanation of the artist's soul, not, like most church pictures of these days, coldly put together in the established common-place forms. The exhibition of works of art, which is now open, contains many good pictures in the departments of landscape and scenes of common life, and proves the good effects of the efforts of the Society of Arts, which has been established, as in so many parts of Germany, for some years. A historical picture by Erwin Spekter, representing Samson asleep, and the perfidious Dalilah cutting off his hair, deserves great commendation for the diligent painting of the flesh, the great clearness of the colouring, and especially the happy management of the landscape background, which reminds us of the Venetian school.

In the afternoon I visited the ramparts, which have been converted, at a great expense, into the most beautiful walks, and likewise the places where my grandmother and parents lived, and where I had so often played when a boy. How

little and confined did all now appear to me! Many almost effaced recollections of my earliest years were renewed. In particular, I could not look without emotion at the house in which the daily sight of the various works of art which my father possessed, gave my mind that impulse which was afterwards to determine the direction of my whole life. The race of men eminent for learning is not extinct in Hamburg; and I was happy to meet with some old acquaintance among them. Lappenberg, who enjoys a high reputation in Europe as an historian, gave me two important letters of recommendation to England. In Ulrich, who is deeply versed in classic antiquity, I found the same diversified intellectual activity as formerly.

On Sunday, I visited, in company of Châteauneuf and his family, the celebrated country-seats on the Elbe, along the right bank of that river, in the Danish territory, some miles below Hamburg. In the gardens of the wealthy merchants of Hamburg, the inequalities of the ground are taken advantage of with much judgment and taste. The view of the great river, animated by numerous vessels, the eminences on the opposite side, which blend with the deep blue of the horizon, give a fine background, and an extraordinary charm to all these parks, of which those of Mr. Bauer, and Mr. Parish, are the most remarkable. I see in the nature, extent, and costliness of these grounds, a prelude to what, according to the descriptions of a German prince (Puckler Muskau), I may expect in the parks in England.

Hamburg itself may perhaps bear the same proportion to London, at least with respect to wealth and flourishing commerce. I passed the afternoon very agreeably in the family of Mr. Sieveking, one of the Syndics. He unites in an uncommon degree, German cordiality, solidity, and diversity of acquirements, with the easy polished manners of a man of the world, so that one feels oneself in every respect at ease in his company. At his house I met with Erwin Spekter and his brother Otto, whose agreeable simple fables in pictures have made him such a favourite in Germany with old as well as young. He is a well-looking, very modest young man, who makes such things only in his leisure hours. In the pale countenance of his brother Erwin, whose precarious state of health excites the greatest apprehensions*, there is something of that genuine, but silently burning fire of enthusiasm, which peculiarly distinguishes our Schinkel in such an extraordinary degree, and is so wonderfully attractive to all who possess refined feelings. Mr. Sieveking has some pretty old pictures; among them I was particularly interested by a study from a horse's head, by Potter, which he purchased on the recommendation of my old friend M. von Rumohr.

It was with difficulty I resisted various temptations to make a longer stay here. It would have given me the greatest pleasure to find out some members of families formerly our friends, to

* Which were unhappily too well founded. He died in the autumn of 1835.

have seen some collections of paintings; for instance, those of Smaler Sämsch and his brother. What cost me the greatest effort was, to refuse an invitation of Mr. Sieveking to visit M. von Rumohr at his estate Rothenhausen, as it would have been highly interesting to me to confer with that accomplished connoisseur respecting many monuments of art which I shall soon see in England. But the consideration that the London season, which is the only one suited to my purpose, because the collections of works of art and the exhibitions are then open, is daily advancing, impels me to hasten forward, so that I shall embark this evening on board the Sir Edward Banks steam-boat, which leaves for London very early to-morrow morning.

LETTER II.

Passage to London—Impressions made by the view of the Thames, and the City—Arrival at Mr. Edward Solly's—Faraday's Lecture at the Royal Institution.

London, May 15, 1835.

ONLY three days have passed since I wrote to you from Hamburg; but what great and, to me, interesting new scenes have I enjoyed in that short time! Before I went on board, Châteauneuf took me to the theatre, which, as you know, is built after a design of Schinkel's. The lightness and elegance of the proportions of the spacious theatre made on me the agreeable impression of a farewell salutation of the arts on leaving home.

During the first part of the following day I was very well. Walking on the deck, I considered with great interest sometimes the motion of the wheels, which, with a loud noise, impelled us rapidly forwards, and the heaving of the waves, and sometimes the land as it gradually vanished behind us. Unhappily, in this my first attempt "to navigate the watery paths," as Homer says, I was made sensible, like most other persons, that the powerful sea-god Neptune belongs to the family of Æsculapius, and in his own element shamefully meddles in the profession of his relation, by administering powerful emetics. I recollected that Goethe relates how, in his voyage from Naples to

Sicily, he experienced relief, in similar distress, from a horizontal position; and lying down on my bed in the cabin, found the remedy pretty efficacious; but the constant creaking of the vessel, with the motion of the engine, the dashing of the waves, which tossed our boat like a nutshell, and the sense of oppression which always seizes me in any confined space, did not afford me a very agreeable substitute. However, I was not without companions in misfortune: a corpulent Englishman in particular had a tragi-comic appearance; he was in the locker below mine, with an immense tasselled white nightcap, which he had pulled over his ears, and which made a striking contrast with his red face, that was not unworthy of Bardolph. On the second day, when I was in tolerable spirits again, and looking about on deck, the sea running pretty high, the engine was suddenly stopped. "We shall have some fresh fish," said the captain, and at the same moment I perceived a boat which put off from a vessel at a considerable distance, and now hid by a wave, now shooting down from its crest with the swiftness of an arrow, soon came alongside. There were three persons in the boat, one of whom, a negro boy, half naked, who fixed his eyes on our vessel with a wild, penetrating gaze, particularly struck me by his uncouth appearance. Though the waves ran pretty high, a good number of the newly-caught inhabitants of the deep were brought, not without some trouble, on board our vessel; and in return, two pitchers of brandy, which the captain filled with great care from a larger vessel, were

let down. I shall never forget the wistful, greedy eyes with which the fishermen looked at these pitchers. This appeared to me natural enough, especially in the scantily clothed negro; since I, though wrapped in a cloak, was shivering with cold, and his dark skin indicated that he came from a warmer country. The engine was again set to work, and the boat quickly vanished from our view in the desert of the ocean. On the third day, the less violent motion of the waves indicated that we were approaching the land, which, in fact, soon appeared like a faint narrow stripe, rising from the sea, and agreeably breaking the monotony of the watery horizon. But when we came to the broad bay, into which the Thames empties itself, the great number of ships, near and at a distance, sailing in various directions, which animated the sea, soon made us sensible that we were drawing near to the centre of the commerce of the world, to which the productions of every quarter of the globe flow, like blood to the heart, to return, though partly in another shape, to all parts of the world. In proportion as the bay narrowed, till it was reduced to the Thames properly so called, the number of ships increased. From the largest man-of-war, to open boats, all moved conveniently together. I counted of steamboats alone twenty-eight, which darted between the rest like arrows. Just at the right time I recollected Goethe's lines on a mighty river: "The Atlas bears houses of cedar on his giant shoulders: a thousand flags float over his head, in the air, testimonies of his glory." I was charmed to find the

poetical expression for this new and grand scene in the poet of my own country, whose clear and noble genius has so often refreshed me in the course of my life, and of whom I could say at an early period, in his own words, "Thou hast powerfully attracted me; I have long drunk at thy fountain."

The banks of the Thames, on which, after Gravesend, there are here and there very animated places, were clothed in a vernal green of the most wonderful brightness, so that England appeared to me to be really an Emerald isle, as O'Connell so often calls Ireland. On the left bank I saw Woolwich, with the immense military arsenal, and soon afterwards Greenwich, an asylum for invalid seamen, the splendid buildings of which are adorned with numerous pillars. When we soon afterwards arrived at the port of London, and I expressed my surprise at the forest of masts, I was told that those ships were but a small portion; the far greater number were in vast artificial basins called Docks. Contrasted with such manifold and grand impressions of the most animated reality, the lofty Tower, with its four corner turrets, rose as a remarkable monument of the past. Yet not to its advantage. For the images of the children of Edward IV., of Anne Boleyn, of Jane Grey, and of the many innocent victims murdered in the times of despotism and tyranny, passed like dark phantoms before my mind.

I must mention as a particularly fortunate circumstance, that the sea gradually subsided from a

state of violent agitation to a total calm; and as bright sunshine alternated with a clouded sky and flying showers, I had an opportunity of observing, in succession, all the situations and effects which have been represented by the celebrated Dutch marine painters, William Van de Velde, and Backhuysen. Now, for the first time, I fully understood the truth of their pictures, in the varied undulation of the water, and the refined art with which, by shadows of clouds, intervening dashes of sunshine, near, or at a distance, and ships to animate the scene, they produce such a charming variety in the uniform surface of the sea. To conclude in a striking manner this series of pictures, Nature was so kind as to favour us at last with a thunder-storm, but, not to interrupt them by long-continued rain, suffered it to be of very short duration.

At the Custom-House, after two hours' waiting, I had an opportunity to admire the strictness with which the English custom-house officers perform their duty, for they not only examined every piece of my effects, but observed of the shoes, "The soles seem to be single." During this whole time, I quelled my occasionally rising impatience by the saying of the noble sufferer Ulysses, "Bear, O thou dear heart; thou hast already borne much," which I have applied with the best success in the many great and little contrarieties of life, ever since my tenth year, when I first drank of the pure fountain of poetry. I was, however, well contented, when I had said to a hackney coachman, in my broken English, "Mayfair, Cur-

zon Street, No. 7," and was driven at my ease to that goal of my journey. So long as we were in the city, the ancient centre of the commerce and business of London, where, as Homer says, "most furiously the tumult rages," we proceeded very slowly in the narrow streets, on account of the immense crowd of carriages of all kinds. At times, when we had to halt longer than usual, I had the best opportunity of observing the people busily at work in the shops of the shoemakers, smiths, &c., some of which, by picturesque grouping and striking light and shade, resemble pictures of Adrian Ostade, or Schalken, and far surpassed by their naïveté the artificially arranged living pictures. At last, when we reached the West End, the more roomy and handsomer part of the city, where the fashionable world live, we drove so much the more rapidly, and I soon stopped at the door of Mr. Edward Solly.

I never feel myself more solitary and forlorn, than among a great number of people, none of whom know me; this feeling had sometimes come over me in the immense tumults of the great city, where so many thousands of strange faces passed me. You may therefore easily measure what a soothing impression it made on me, when I saw the old familiar face of Mr. Solly, and, by the kindly reception which I met with in his family, found myself, as if by enchantment, all at once at home. My gratification was enhanced by the circumstance that, in the drawing-room, I saw myself surrounded by excellent Italian pictures, of the time of Raphael, and was therefore

in the sanctuary of the arts, the study of which was the sole object of my journey. The dining-room was ornamented in the same manner; so that at my first English dinner, which after my Neptunian course of physic I enjoyed heartily, I now and then turned my eyes to the walls.

The evening was passed in a very agreeable manner, in accompanying Mr. Solly and his family to the Royal Institution. This is an establishment founded and supported by the subscriptions of private persons for scientific purposes, which possesses a house where, besides a well-chosen library, there are apparatus and instruments for the various branches of natural philosophy, a reading-room amply provided with journals and newspapers of all kinds, and a fine lecture-room, in which popular lectures on scientific subjects are delivered by the most eminent professors. On this evening the celebrated Faraday delivered a lecture on Acoustics. As I some years ago attended a whole course of lectures by Steffens at Breslau on the subject, it was not new to me. With the remarkable distinctness of his pronunciation, and the great precision of his style, I had therefore no difficulty in following him. Besides the experiments of our Chladni, he communicated new ones, which another eminent natural philosopher, Professor Wheatstone, who was accidentally present for lecturing, had with great acuteness founded on them. The experiments, performed with an admirable apparatus, were throughout introduced with effect, explaining and confirming the statements of the lecturer, so that the whole of

the numerous audience, among whom were many ladies, were fully satisfied. I had the same feeling in reference to my journey so far; in which however my separation from you was blended more forcibly than on my journey to Paris two years ago. Notwithstanding the facility with which we are now enabled by means of steam-boats to traverse the broad bosom of the deep, yet fancy makes the separation seem more decided than even a greater distance travelled by land. How entirely do I now for the first time feel all the beauty of Goethe's words:—

> But she is gone away,
> Into the country far away,
> Into the country, and beyond,
> Perhaps e'en over the sea.

I however console myself with the thought that I shall return, as I hope, safe home, richly laden with the fruits of my studies, over the liquid element that encircles this island realm.

LETTER III.

Physiognomy of London—Mode of Building—Architectural Abnormities of Nash—Club Houses—History of the Collection of Works of Art in England—King Henry VIII.—King Charles I., extent and value of his collections—Collections of the Earl of Arundel and the Duke of Buckingham—Fate of those Treasures of Art—Kings Charles II. and James II. as collectors—Character of the private collections of the 18th century.

London, May 18, 1835.

Our ambassador Baron Bulow, whom I immediately waited on, the day before yesterday, has received me with the greatest kindness, and I yesterday dined very agreeably at his house with friend Raumer, at seven o'clock in the evening, according to the fashion here. The indefatigable activity of Raumer is astonishing; with his time during the day, from an early hour in the morning, employed in interesting researches into the past and the present, he is still able fully to comply with all the claims of society which are here made on him to a late hour in the night. By the kindness of Mr. Solly, who has generously given up his time to me, I have in these few days become sufficiently acquainted with this most colossal of all cities to find my way pretty tolerably.

Though London, even from the number of its inhabitants, must be larger than any other city, its comparative extent is greatly increased by the English custom of only one family residing in each house. But what distinguishes London

above all the cities that I am acquainted with, is the Parks. Only fancy, in the midst of the town, the most verdant lawns, of very considerable extent, here and there adorned with picturesque groups of trees, broken by large pieces of water, and, to complete the rural appearance, numbers of sheep and cows feeding on them; then fancy the striking effect of the great masses of architecture, such as the venerable Westminster Abbey, for instance, rising in the distance, above this verdant world, and you will have some idea of the charm of these parks. Two of them, St. James's and the Green Park, are for pedestrians only; but in the two larger ones, Hyde Park and Regent's Park, there are, every afternoon at the present season, hundreds of the most brilliant equipages, and troops of gentlemen and ladies, on horses, many of which would, perhaps, delight the eye of the sculptor of the celebrated horse's head of the Parthenon, and these, with the crowd of pedestrians, afford a most gay and varied spectacle. The squares are another peculiarity of London. These are large open spaces, surrounded with houses, the centre being laid out as a garden, with grass-plats and parterres of flowers, shrubs, &c. These gardens, enclosed by iron railings, are kept in perfect order at the expense of the inhabitants of the squares, who alone have the use of them, which is a great advantage, especially for the children. Two of the principal, both for extent and the surrounding houses, are Grosvenor-square and Belgrave-square, the last of which has been but lately built. Each of the four

sides of this square is formed by a colossal edifice, which, on closer inspection, is found to consist of several distinct houses, which are only united architecturally in one mass. Such buildings are usually erected by one person, and by him let out; and are, therefore, in every respect similar to the buildings in ancient Rome, which were called islands. This method is resorted to in order to have grand masses of building worthy of such a city, an object which can scarcely be attained by the erection of single houses. Great buildings of this kind have, however, always one defect, which is, that the several divisions, the stories, doors, and windows, cannot be made in proportion to the entire mass, but must be accommodated to suit the separate habitations, by which they are made too small, and the whole easily assumes a barrack-like appearance. Seen at a distance, however, they have, notwithstanding, a good effect, as is proved by the Terraces that bound some parts of the Regent's Park. These colossal proportions have been very judiciously chosen here, because, with the great extent of the Park, even considerable buildings would be lost.

All the new houses of any size are plastered or stuccoed, generally of a light colour. In the old houses, on the contrary, the bricks of which they are built are exposed. It is only for the first few years that you can distinguish the colour; for the smoke of the coals soon draws its veil thicker and thicker over them, and covers them with that universal grey which gives London such a monotonous and melancholy appearance.

In order to save room, which is here so important and valuable, all the offices, kitchens, servants' rooms, &c. are in the story under ground. The domestics, who are all the day in these offices, sleep in the attic; so that, like the Dioscuri, but in manner the reverse of the times of the day, they are divided between the upper and the lower world.

The outside of these brick houses is very plain, and has nothing agreeable in the architecture, unless it be the neat and well-defined joints of the brickwork. On the other hand, many of the great palace-like buildings are furnished with architectural decorations of all kinds—with pillars, pilasters, &c. There are, however, two reasons why most of them have rather a disagreeable effect. In the first place, they are destitute of continuous simple main lines, which are indispensable in architecture to produce a grand total effect, and to which even the richest decoration must be strictly subordinate. Secondly, the decorative members are introduced in a manner entirely arbitrary, without any regard to their original meaning, or to the destination of the edifice. This absurdity is carried to the greatest excess in the use of columns: these, originally supporting members, which, placed in rows in the buildings of the ancients, produce the combined effect of a pierced wall, which bears one side of a space beyond, are here ranged in numberless instances, as wholly unprofitable servants, directly before a wall. This censure applies in an especial manner to most of the works of the lately-

deceased architect Nash. In truth, he has a peculiar knack of depriving masses of considerable dimensions of all effect, by breaking them into a number of little projecting and receding parts; but in the use of the most diverse forms and ornaments he is so arbitrary that many of his buildings—for instance, the new palace of Buckingham House, and some in the neighbourhood of Waterloo-place—look as if some wicked magician had suddenly transformed some capricious stage scenery into solid reality. This architect is even more capricious in some of his churches; for instance, All Souls', in Langham-place, a circular building in two stories, with Ionic and Corinthian columns, surmounted by a pointed sugar-loaf. But what shall we say to the fact that the English, who first made the rest of Europe acquainted with the immortal models of the noblest and chastest taste in architecture and sculpture, of ancient Greece, in all their refinement, when it was resolved, a few years ago, to erect a monument to the late Duke of York, produced nothing but a bad imitation of Trajan's pillar? This kind of monument, we know, first came into use among the Romans, a people who, in respect to the gift of invention in the arts and in matters of taste, always appear, in comparison with the Greeks, as half barbarians. The very idea of isolating the column proves that the original destination, as the supporting member of a building, was wholly lost sight of. Besides this, the statue placed on it, though as colossal as the size of the base will

allow, must appear little and puppet-like, compared with the column; and the features, the expression of the countenance, the most important designations of the intellectual character of the person commemorated, are wholly lost to the spectator. In Trajan's pillar, the bas-reliefs on the shaft give at least the impression of a lavish profusion of art; but this Duke of York's column, with its naked shaft (which, besides, has not the advantage of the entasis), has a very mean, poor appearance.

If the immense sums expended in architectural abnormities had always been applied in a proper manner, London must infallibly have been the handsomest city in the world. I must, however, add that several buildings are honourable exceptions. Among the older ones, I would only mention Somerset House, which, by its simple proportions corresponding with its great extent, produces the effect of a royal palace; and of modern buildings, the new Post Office, built by the younger Smirke, the exterior and interior of which, in elegant Ionic order, has a noble effect.

Amongst the most stately buildings at the west end of the town are the club-houses. Each of these houses has the finest saloons for reading-rooms, for a library, and also a complete culinary establishment. The whole arrangement is so extremely elegant, and they are such agreeable places of resort, that the ladies have reason on their side, when they vehemently declaim against these establishments, as taking the men away from their family circle.

These splendid societies would not be possible without the astonishing wealth in England; for each member pays, for instance, in the Athenæum, twenty guineas' entrance and an annual subscription of six guineas; and yet I hear of many persons who are members of three or four such clubs. And the candidates for admission must be numerous; for in the Athenæum it was found necessary, in 1826, to limit the number of ordinary members to 1000. I must mention two things as particularly agreeable. In all the streets of the city, both great and small, there is an excellent flag pavement for the foot-passengers, and the streets are so well watered every morning that you are not molested by the dust even in the warmest days.

As I gradually deliver my letters of recommendation, I am more and more convinced how conveniently the house of Mr. Solly is situated for the pursuit of my studies. All the principal collections are either close at hand or at but a moderate distance for London. To-day I will mention only the British Museum, the National Gallery, the Bridgewater (formerly called the Stafford) Gallery, now belonging to Lord Francis Egerton; the Grosvenor Gallery, belonging to the Marquis of Westminster; the collections of the Dukes of Devonshire, Sutherland, and Wellington, of the Marquis of Lansdowne, Lord Ashburton, and Sir Robert Peel.

Before I give you a particular account of all these treasures, as I successively obtain a sight of them, I think it will be interesting to you to

learn what was, in this country, the origin of a taste for collecting works of art, which is here more generally diffused than in any other part of the world, what encouragement and what interruption it experienced at different periods.

The inclination to collect works of art originated in the court. King Henry VIII., a friend of the fine arts and a great patron of the celebrated Holbein, was the first who formed a collection of pictures. It was, however, of moderate extent, since, including miniatures, it contained no more than 150. The glory of having been the first to form a gallery of paintings on a large scale belongs to King Charles I., who lived a century later. As this prince united an extraordinary love for works of art with the most refined taste, and spared neither pains nor expense, he succeeded in forming a collection of paintings, which was not only the richest of that age in masterpieces of the time of Raphael, but is perhaps scarcely to be equalled even in our days. The king began to collect before he ascended the throne. After the death of his elder brother Prince Henry, who was likewise a lover of the arts, it was increased by the addition of his cabinet. But the chief portion consisted of the collection of the Dukes of Mantua, which he purchased, through the Duke of Buckingham, most probably of Duke Charles I., in the year 1627 or 1628. He is said to have paid 80,000*l.* for it—a very large sum in those days. That collection was, however, one of the first in Italy; the family of Gonzaga, reigning at Mantua, had been 150

years in forming it up to 1627: and this family was second only, in patronage of the arts, to that of the Medici. In the fifteenth century they drew the great Andrea Mantegna to their court, and in the sixteenth Raphael's greatest scholar, Giulio Romano. In this collection there were then, besides several other pictures by Raphael, his celebrated Triumphal Procession of Julius Cæsar, and by Giulio a great number of capital easel-pieces. Raphael probably painted for the Gonzagas the famous Holy Family, which is admired in the Escurial by the name of the *Pearl*; Correggio his Education of Cupid, now in the English National Gallery, and two larger allegorical pictures; Titian, among many others, the celebrated Entombment, now in the Louvre, and the first Twelve Cæsars. All these and admirable works by other masters were acquired for England. The king obtained besides, by the intervention of Rubens, the seven celebrated cartoons by Raphael. Three-and-twenty fine pictures of the Italian school were purchased of one Frosley. Lastly, foreign sovereigns and his own subjects vied with each other in adding to the collection by most valuable presents. On his visit to Madrid when Prince of Wales, King Philip IV. of Spain gave him the famous picture of Titian, called, after the palace where it had so long been kept, the Venus del Pardo. The subject is properly Jupiter and Antiope, in one of the grandest and finest landscapes by Titian with which we are acquainted. It is now in the Louvre. Louis XIII. King of France presented him by

his ambassador, M. de Lyoncourt, with St. John the Baptist, a highly-finished picture, by Lionardo da Vinci, which is now likewise an ornament of the Louvre. Among the many Englishmen who presented the king with pictures, those who above all distinguished themselves were Thomas Howard, Earl of Arundel, the Lord Marshal, the Earl of Pembroke, Lord High Chamberlain, the Earl of Suffolk, Lord Hamilton, and Lord Abbot Montague.

Though the king preferred the great Italian masters, he duly appreciated the principal painters of the German and Flemish schools. Of the earlier masters of the sixteenth century he possessed works of Holbein, Dürer, Penz, Cranach, Lucas von Leyden, and Antonio More. He endeavoured to induce Rubens, the greatest painter among his contemporaries, to settle in England; and when he failed in this, he loaded him with marks of favour, and not only engaged him to paint the ceiling of the banqueting-room in the palace of Whitehall, built by Inigo Jones, but also purchased some of his best easel-pictures. On the other hand, he was so fortunate as to attach entirely to his service the most distinguished of the scholars of Rubens, Vandyck; and the number of masterly pictures which he executed for him, from the year 1632 to his death in 1642, was very considerable.

The above particulars will give you a very favourable idea of the collection of King Charles I. By a comparison of three existing catalogues, this idea is greatly enhanced, and in several instances confirmed. One of them is an *extract*

from a catalogue of all the pictures and works of sculpture which the king possessed, with a statement of the estimated value, and the price for which they were sold, when they were disposed of by auction after the lamentable execution of the king. It appears that the number of pictures in all the royal palaces was 1387, and that of the works of sculpture, 399. Of all these, only 88 pictures are particularly mentioned as capital works, and the estimated value and sale-price added. The second document is a catalogue drawn up about the year 1679, by Vanderdoort, keeper of the royal collections, which comprehends 77 smaller pictures in St. James's palace, and all the works of art in the palace of Whitehall; which was the principal gallery. The number of pictures there, including the miniatures, was 497, and of works of sculpture, 79. But of the 574 pictures inserted in this catalogue, there are only 38 of the 88 specially enumerated in the above-mentioned extract. Now, as besides these 38 pictures, there are among the 574 enumerated by Vanderdoort, 216 by eminent masters, among which there are works of the highest class, such as the Education of Cupid by Correggio, Christ with the Disciples at Emmaus, by Titian, we may infer with great probability that, besides the other 50 pictures out of the 88, which came from the king's other palaces, Somerset House, Hampton Court, and the greater part from St. James's, there was in them, as well as in Whitehall, a considerable number of other valuable pictures. This inference is partly confirmed by the third

document, a catalogue of the collection of King James II. We find in it, in the first place, two paintings marked as by Raphael, two by Giorgiono, two by Parmegiano, and one by Titian, of which it is expressly stated that they were part of the collection of Charles I., but which are not included in the selection of 88 pictures, nor in Vanderdoort's catalogue. With the addition of those seven, we still have only 629 out of the 1387 which Charles I. possessed. But there is in the catalogue of King James II.'s collection a considerable number of other pictures under the names of Lionardo da Vinci, Raphael, Giulio Romano, Giorgione, Titian, the two Palmas, Paul Veronese, Tintoretto, Bassano, Parmegiano, Dosso, Holbein, Rubens, and Vandyck, which are not named either among those 88, or in Vanderdoort's catalogue, most of which, I am convinced, were part of the 758 pictures in King Charles I.'s collection, respecting which we have no information. But if we look only to what, according to these three catalogues, certainly belonged to the collection, we must be astonished at the number of works by the greatest masters which it contained. There were in it, of the Florentine school, by Lionardo da Vinci, one; by Andrea del Sarto, three: of the Roman school, by Raphael, thirteen; by Giulio Romano, twenty-seven; by Perin del Vaga, one; by Garofalo, one: of the Lombard school, by Luini, one; by Correggio, nine; by Parmegiano, eleven: of the Venetian school, by Giorgione, five; by Titian, forty-five; by Pordenone, four;

by Sebastian del Piombo, one; by Palma Vecchio, five; by Paul Veronese, four: of the Bolognese school, by Annibale Carracci, two; by Guido Reni, four: of the German school, by Albert Dürer, three; by Hans Holbein, eleven; by George Pens, two; by Aldegrever, one: of the Flemish school, by Lucas Van Leyden, seven; by Mabuse, two; by Rubens, six; by Vandyck, eighteen. Now, though it may be presumed that the genuineness of many of these pictures was doubtful, or that many were not remarkably excellent; yet by far the greater number was of the highest class. To give you a more accurate idea of all the principal pictures in these catalogues, I send you a list of them, to which I have added, in order to complete it, those in the catalogue of James II., which probably likewise belonged to the collection of Charles I.*

Among so many works, the king had selected the finest of all to be placed where he could daily enjoy the pleasure of contemplating them; for the forty-six pictures which adorned the three rooms in which he lived at Whitehall, were, with the exception of one by Michael Cocxie, only by Raphael, Correggio, Titian, Giulio Romano, Polidoro da Caravaggio, Andrea del Sarto, Giorgione, Luini, and Parmegiano. In his private gallery adjoining, he had a collection of portraits of different princely houses of Europe, particularly of the kings of England, and of his own family.

In Vanderdoort's catalogue, seventy-nine works

* See Appendix A. at the end of the volume.

of sculpture are noted, among which there are but few of any importance. Most of them are busts, or small copies of modern works—for instance, of Fiamingo, Bernini, &c. The chief collections of sculpture were in the royal palace at Greenwich and Somerset House. In the former there were 230, in the latter, 120. Little information respecting them has come down to us; but as the king caused Sir Kenelm Digby, admiral in the Levant, to make purchases for him there, as the sculptures were valued at 17,989*l.* and some articles were sold for 200*l.* and 300*l.*, we may conclude that there must have been works of value among them. The king was particularly fond of medals. Vanderdoort enumerates 443, which, however, with the exception of some Greek, and the Imperial Roman medals, are of the sixteenth and seventeenth centuries. Lastly, he had a collection of drawings by great masters, some of which Vanderdoort has likewise specified, for instance, a drawing-book of Michael Angelo Buonaroti.

The king's universal and refined love of the arts had a worthy counterpart in the Earl of Arundel, who has been already mentioned; nay, it was he who first inspired the king with a taste for works of art. He, too, collected with the most universal and distinguishing taste, and princely magnificence, paintings, drawings, engraved stones, but above all, antique sculptures and inscriptions. During his long travels on the Continent, he had himself already made many purchases; and in the sequel kept persons, well

versed in such matters, in different parts of Europe. Thus Edward Norgate, a painter, and John Elwyn, a man of learning, were very fortunate in making purchases in Italy. William Petty collected for him in Paros and Delos, a great number of sculptures; all of which were unhappily lost by shipwreck: however, he received, especially from Asia Minor, besides many works of sculpture, a number of highly important inscriptions. This endeavour to draw from the original source, when nobody else thought of it, proves how high the earl stood as a judge of the arts. The collection in his house and garden in London, and in his garden at Lambeth, contained thirty-seven statues, one hundred and twenty-eight busts, two hundred and fifty marbles with inscriptions, besides the sarcophagi, altars, fragments, and valuable engraved stones. The earl had a special predilection for the works of Holbein, and had succeeded in collecting an astonishing number of paintings and drawings by that master.

The Duke of Buckingham, the unworthy favourite of King James I. and Charles I., holds the third place as a collector of works of art in England at that time. Sir Thomas Roe, ambassador to the Porte, collected works of sculpture for him. He bought of Rubens his fine collection of paintings, and other works of art, for 10,000*l*. Sir Henry Wotton, the English ambassador, made important purchases for him at Venice; and he likewise made many acquisitions himself in his various travels. All these treasures were placed in York House in the

Strand. The following details will enable you to form some general notion of the value of this collection.

After the assassination of the duke in 1628, his property was sequestrated; and on that occasion a great part of the works of art was dispersed. Some pictures, and certainly not the worst, were purchased by the king, the Duke of Northumberland, and Lord Montague. Yet, among the remainder, there were, according to a catalogue that still exists, three pictures by Lionardo da Vinci, one by Andrea del Sarto, three by Raphael, one by Giulio Romano, two by Correggio, two by Giorgione, nineteen by Titian, two by Pordenone, two by Old Palma, thirteen by Paul Veronese, seventeen by Tintoretto, twenty-one by the Bassanos, six by Young Palma, two by Annibale Carracci, three by Guido Reni, nine by Dominico Feti, eight by Holbein, six by Antonio More, thirteen by Rubens; besides several by other masters. Many of the pictures undoubtedly were not genuine, others of little worth; but there were many capital pictures among them, such as the celebrated Ecce Homo, by Titian, with nineteen figures as large as life, for which the Earl of Arundel in vain offered the duke 7000*l.*, either in money or land, a very large sum for those days: there were also the finest hunting pieces and landscapes by Rubens. We have no particulars respecting the collection of sculpture; that of engraved stones seems to have been of considerable value.

The example set by the king and the first men in the kingdom, amongst the nobility, and other

wealthy individuals, could not fail to find imitators; so that the English were then in a fair way of acquiring an elevated and pure taste in the fine arts, by the more general diffusion of works of the periods when they were the most flourishing. By the political events which led to the death of Charles I. and the Protectorship of Cromwell, this fair prospect vanished for a long time. For in July, 1650, it was resolved by the Parliament to sell by public auction all the pictures and statues, valued at 49,903*l.* 2*s.* 6*d.*, with all the rest of the king's private property. The sale took place in that year and in the year 1653, and attracted vast numbers of agents from foreign princes, and amateurs from all parts of Europe. The principal purchasers were,—1. The Spanish ambassador, Don Alonzo de Cardenas. He purchased so many paintings, and other valuable articles, that eighteen mules were required to convey these treasures from Corunna to Madrid. Among the pictures was the large Holy Family, by Raphael, from the Mantua collection. Philip IV. is said to have exclaimed on seeing it, "That is my pearl!" whence the name originated by which this picture has since been known to the lovers of the arts.—2. Mr. Jabach the banker, a native of Cologne, settled at Paris, who, in the sequel, sold his valuable collection to Louis XIV., purchased many of the most capital pictures, among which were, by Correggio, Jupiter and Antiope, and the two allegorical designs; by Titian, the Entombment, and Christ with the

Disciples at Emmaus, which are now among the chief ornaments of the Louvre. Those allegorical designs are now in the rich and excellent collection of cartoons and drawings in the Louvre, which has been unhappily withdrawn from the eye of the public for several years past.—3. The Archduke Leopold William, at that time governor of the Austrian Netherlands. He expended a large sum in the purchase of capital pictures, particularly of the Venetian school. When he ascended the Imperial throne in 1658, these, with his whole rich collection, were transferred to Vienna, and are now in the Imperial gallery, in the palace Belvidere.—4. Mr. Reynst, an eminent Dutch connoisseur of those days. He purchased several fine pictures, which he had engraved, in his work on his collection.—5. Christina, Queen of Sweden. She purchased chiefly the most valuable jewels and medals, and likewise some pictures at high prices.—6. Cardinal Mazarin. He bought especially works of sculpture, and the rich embroidery, tapestry, and carpets, to adorn his palace at Paris. Lastly, Sir Balthasar Gerbier, and the painters De Critz, Wright, Baptist, Leemput, were eager purchasers. The sum paid for the whole was 118,080*l.* 10*s.* 2*d.* Thus the greater part of the noble works of art which King Charles I. had collected, were scattered over all Europe. The celebrated seven Cartoons by Raphael, were purchased, by Cromwell's order, for the nation, for 300*l.* Many other purchases were made by Englishmen, and thus at least preserved in the country. In the subjoined

catalogue of the principal pictures in the collection of Charles I., I have, as far as I was able, stated their origin, and the places where they now are.

The collections of the Earl of Arundel, and the Duke of Buckingham, likewise experienced a similar lamentable fate. The latter was removed by his son to Antwerp during his banishment, and there sold by auction, to obtain means of subsistence. On this occasion the catalogue was made, from which I have extracted the particulars above given. There, too, the Archduke Leopold William was a liberal purchaser, and obtained the fine picture of Titian, the Ecce Homo, which is now in the Belvidere gallery.

When the Earl of Arundel left England, in 1612, it is said that he took his collection with him. But this is probably to be understood only of his cabinet pictures and engraved stones. Most of his pictures by Holbein, of which the engravings by Wenceslaus Hollar give us an idea, are lost. Only a series of eighty-seven portraits, which the Lord Chamberlain the Earl of Pembroke, had exchanged with King Charles I. for a picture by Raphael, representing St. George, and afterwards gave to the Earl of Arundel, are at present in the Royal collection of drawings. They are known to the public by Bartolozzi's engravings, in the work of Chamberlaine. His eldest son, the Duke of Norfolk, presented the marbles with inscriptions, to the University of Oxford, where they have become celebrated throughout the learned world, under the name of "Marmora Oxoniensia." Of the statues in Arundel House,

which were confiscated during Cromwell's usurpation, several were purchased by the Spanish ambassador, Don Alonzo de Cardenas. What remained were sold in 1678, when streets were built on the site of Arundel House and gardens; and the most important articles in the house were purchased by the Earl of Pembroke for his collection in his country-seat at Wilton, where they still are. Those in the garden were bought by Lord Lemster for his country-seat, Easton-Norton. But in 1755 these also were presented to the University of Oxford by the Countess of Pomfret.

The joyless spirit of the Puritans, hostile to all art and poetry, which prevailed in England, was not favourable to the collecting of works of art. and if the succeeding Kings, Charles II. and James II., took some pleasure in such works, they did not possess their father's refined taste. The endeavours of the first, however, to recover the dispersed pictures of the collection of Charles I., merits the most honourable commendation. Nor were those endeavours by any means fruitless. After the death of the above-mentioned Mr. Reynst, the States-General purchased all the pictures, which he had bought from the collection of Charles I., and made a present of them to Charles II. He, besides, brought together so many others, that of those mentioned in the select eighty-eight, and in Vanderdoort's catalogue, seventy may be certainly pointed out, among which, the nine pictures of the Triumphal Procession by Mondigna, are the most important. Besides the many paintings without

the names of the masters, most of the pictures which I have given in the supplement certainly belong here. Charles II. had again increased the Royal collection to above 1100 pictures, and above 100 works of sculpture. Among the latter were many articles of the Cinquecento. What James II. added was not considerable either in number or value. Among the pictures, which are but little more than 100, the most important are two by Vandyck; two by Wouvermans; five sea pieces by William Van de Velde, and seven pictures by Schiavone.

These treasures were distributed among the Palaces of St. James, Hampton Court, Windsor, and Whitehall. The latter still contained the principal gallery, for there were there 738 pictures, many of which were by the most eminent masters. The royal collection, therefore, suffered a new and irreparable loss when the palace of Whitehall was burnt in 1697. Of the three by Lionardo da Vinci, three by Raphael, twelve by Giulio Romano, eighteen by Giorgione, eighteen by Titian, six by Old Palma, six by Correggio, seven by Parmegiano, twenty-seven by Holbein, four by Rubens, thirteen by Vandyck, fourteen by William Van de Velde, which were in that palace, and of which, a very considerable part were evidently genuine, the most were destroyed on that occasion.

Among the private collections in the time of King Charles II., the most important was probably that of Sir Peter Lely, who at that time acted the same part as a portrait painter, as Van-

dyck under Charles I. Among the 167 pictures which it contained, there were two by Titian, eight by Paul Veronese, five by Rubens, and three by Claude. The principal pictures in the collection, however, were those of Vandyck. Of the twenty-six by him, twenty-three was mostly excellent portraits. There was also a series of thirty-seven portraits of eminent persons, which he had painted on a small scale in brown colour, for the use of the engravers. Twelve of them are in the gallery of Munich. Most of the others are in the possession of the Duke of Buccleuch, at his seat of Broughton-hall. Lely's collection was, besides, rich in drawings by the great masters, especially Raphael, Polidoro, and Michael Angelo, and also in old engravings. After his death the whole were sold by auction in 1680.

When the taste for collecting pictures revived after the commencement of the eighteenth century, it was not encouraged either by the succeeding kings or by the parliament, but solely by private amateurs, who, at the same time, introduced the custom of placing their collections for the most part at their country seats. The members of the following families have in a greater or less degree more especially distinguished themselves: The Dukes of Marlborough, Bedford, Devonshire, and Hamilton; the Marquises of Lansdowne and Bute; Earls Pembroke, Exeter, Leicester, Warwick, Spencer, Burlington, Radnor, Egremont; the minister, Sir Robert Walpole, and Paul Methuen, and likewise Mr. Welbore Agar Ellis, must be particularly mentioned.

These collections, which were formed by the end of the eighteenth century, are, however, of a very different character from those of the time of Charles I. They betray a far less pure and elevated taste, and in many parts show a less profound knowledge of art. We, indeed, often find the names of Raphael, Correggio, Andrea del Sarto, but very seldom their works. The Venetian school is better, so that there are often fine pictures by Titian, Paul Veronese, Tintoretto, and the Bassanos. Still more frequent are the pictures of the Carracci and their school, of Domenichino, Guido, Guercino, Albano; but there are among them but few works of the first rank. Unhappily, the pictures of the period of the decline of art in Italy are particularly numerous; for instance, by B. Castiglione, P. F. Mola, Filippo Lauri, Carlo Cignani, Andrea Sacchi, Pietro da Cortona, Carlo Maratti, Luca Giordano. In this period we observe a particular predilection for the works of certain masters. Among these are, of the Italian school, Carlo Dolce, Sasso Ferralo, Salvator Rosa, Claude Lorraine, and Gaspar Poussin, and the pictures by the two latter are frequently the brightest gems of these galleries. Of the French school, Nicholas Poussin and Bourguignon are esteemed beyond all others. Of the Flemish school, Rubens and Vandyck, and, though not in an equal degree, Rembrandt. Of all these favourite masters we see the most admirable works. Here and there are found fine sea-pieces by William Van de Velde, chosen landscapes by J. Ruysdael and Hobbema, and pretty pictures by Teniers. On the other hand, we seldom meet

with a genuine Holbein, still more rarely a Jan Van Eyck, or other masters of the old Flemish and German schools. As the only collection that is an honourable exception, and has been formed in the elevated taste of Charles I., I must here mention that of Lord Cowper, at his country seat, Paushanger, in Hertfordshire. This collection, which was formed towards the close of this century, contains chiefly pictures by Raphael, Andrea del Sarto, and Fra Bartolomeo.

The amateurs of the eighteenth century were likewise very ardent in collecting drawings. Among the numerous cabinets of these, the most distinguished were those of the Dukes of Devonshire, the Earls of Pembroke, and King George III., which still exist; those of the two Richardsons and of Sir Joshua Reynolds, which have been broken up. Private collections of ancient sculpture, and some of them very numerous, arose at this period. At the first look of these we perceive that the refined critical knowledge of art possessed in our times did not preside in the formation of them. We accordingly find works of superior merit more or less mixed with the restored works of Roman workers in marble. The most considerable collections of this kind are those of the Marquis of Lansdowne and Mr. Hope, in London, of Mr. Coke (now Lord Leicester) at Holkham, of the Duke of Bedford at Woburn Abbey, of Earl Carlisle at Castle Howard, of the Earl of Egremont at Petworth, of Mr. W. Blundell at Ince, of Mr. Smith Barry at Marbury Hall, and of Sir Richard Worsley at Apuldurcombe House, in the Isle of Wight. The most

important of all, that of Mr. Charles Townley, is now a main ornament of the British Museum. Lastly, other articles of ancient art, such as small bronzes, painted vases, terra cottas, household furniture, ornaments—in a word, all that is comprehended in the name of articles of vertù;—also medals and engraved stones have been frequently the objects of collectors. The most worthy of notice are—for terra cottas, Mr. Charles Townley; for vases, Sir William Hamilton; for engraved stones, the Duke of Devonshire, Earl Carlisle, Mr. Joseph Small, and Sir R. Worsley; for small bronzes, Mr. Kemp (whose collection was sold in 1720); and for all kinds of articles of virtù, Dr. Mead.

But England was to sustain one more grievous loss of works of art. In the year 1779 the gallery of paintings of Sir Robert Walpole at Houghton Hall, which I have already spoken of, and which was very considerable both in extent and value, was sold for 30,000*l.* to the Empress Catherine of Russia, and is now one of the most important parts of the imperial gallery in the Hermitage. England thereby lost for ever a number of capital works of Rubens and Vandyck. A collection too of eighty antique works of sculpture belonging to Lyde Brown, mostly collected at Rome by the well-known English banker Jenkins from the palace Barberini and recent excavations, went in the same manner to St. Petersburg.

I shall tell you in my next letter how, with the French Revolution, the time soon after came when England was to be amply indemnified for all its preceding losses in works of art.

LETTER IV.

Visit to the Duke of Sutherland—His Palace—Continuation of the History of forming Collections—Valuable Acquisitions since the French Revolution—The Orleans Gallery—The Calonne Collection—Purchases in Italy, the Netherlands, Spain, and France—Direction of the national Taste—Names of the principal Collectors—Collections of Drawings, MSS. with Miniatures, Niéllos, Copper-plates, and Wood-cuts—Collections of Works of Sculpture—The Elgin Marbles—Collectors of Articles of Vertu.

London, May 20, 1835.

I HAVE now acquired an idea of the style and splendour of the residence of an English duke. Being furnished with two letters by the favour of Her Royal Highness the Duchess of Cumberland and Her Royal Highness the Princess Louisa of Prussia, I waited upon the Duke of Sutherland. I was received in the kindest manner, and the duke himself showed me the principal parts of his house. By its extent, its noble proportions, the solidity of the materials, it being entirely built of hewn stone, and the beauty of the situation, it is superior to all the other mansions in London. Erected by the architect B. Wyatt for the late Duke of York, it was purchased and finished after the duke's death by the late Marquis of Stafford, father of the present duke. His Grace has, however, added a story to it. From the windows you enjoy a free, beautiful view;

for on the one side you overlook the whole of the Green Park, and on the other St. James's Park, with lofty trees of the most luxuriant growth, between which the towers of Westminster Abbey rise in the background. Yet the eye always returns to the interior of the apartments, where it is attracted by a variety of objects; for, besides the riches and the splendour which the hangings, curtains, and furniture everywhere display, the more noble and refined enjoyment which works of art alone can afford, is nowhere wanting. The marble chimney-pieces are adorned with small bronzes and elegant vessels after the most celebrated antiques. There are likewise some antique busts and bas-reliefs. But the chief ornaments are the paintings of the Italian, Flemish, Spanish, and modern English schools; and the duke, who is one of the richest men in England, continues to add to the collection. A gallery, lighted from above, which he showed me in the new story, will contain, in a few years, the most valuable paintings. The duke, who in his youth resided a long time at the Prussian court, has preserved the recollection of that time, as appears from the portraits of many members of the royal family, among which the most remarkable is the bust of the queen, executed in marble by Rauch, after his monument at Charlottenburg. On a later visit to Berlin, when I had an opportunity of showing to him and the duchess a part of the king's pictures from the Solly collection, he duly appreciated the versatile genius of Schinkel. The manner in which he spoke of

the elegance and richness of Schinkel's invention convinced me that he is justly placed in the first rank of the present patrons of art in England.

I found no alteration in the duchess, to whom he presented me. The expression of the purest benevolence and of a clear understanding, which is united in her with uncommon and genuine English beauty, cannot but excite the admiration of all who have the advantage of her acquaintance.

The most striking part of the mansion is the staircase. This very large space, which, opening through all the stories, is perfectly lighted by a lantern above, has a surprising and splendid effect from its good proportions, the colour of the walls, which are an admirable imitation of Giallo antico, and balustrades richly adorned with gilt bronze. It strongly reminded me of many of the palaces at Genoa.

As the duke has most politely allowed me daily access to the pictures, I shall give you a particular account of them on a future occasion, but to-day endeavour to fulfil my promise of affording you a view of the immense harvest of works of art of all kinds which England has acquired since the commencement of the French Revolution.

Of all the collections imported into England during this period, the most important was the first, namely, the gallery of the Duke of Orleans. In order that you may be able to form some idea of it, I send you some particulars respecting its origin and subsequent fortunes. Philip Duke

of Orleans, known by the name of the Regent, founded it in the first half of the eighteenth century with much taste and at a very great expense. The most important acquisition that he made was that of forty-seven pictures from the collection of Christina Queen of Sweden. After her death they had come into the possession of Cardinal Decio Azzolini, from whose nephew they were purchased by Don Livio Odeschalchi, Duke of Bracciano. The heirs of the latter sold them to the Duke of Orleans. Among them were the three celebrated works of Correggio—the Leda, the Io, and the Danaë. The following important collections were annexed wholly or in part to the Orleans Gallery:—those of the three Cardinals Richelieu, Mazarin, and Dubois; of the Dukes of Grammont, Noailles, Vendome, Menars, and Hautefeuille; of Lord Melfort; of the Abbé Maisainville; of Messrs. Deval, de Nosse, de Seignelay, Forest de Nancré, Tambonceau, Paillet, Corberon, de Bretonvilliers, de Launay, de la Ravois, du Cher de Lorraine, Dorigny, and the Abbé Decamps. Lastly, the duke embraced every opportunity of purchasing fine pictures, the most celebrated of which is the Raising of Lazarus, by Sebastian del Piombo, painted as a counterpart of Raphael's Transfiguration, from the cathedral of Narbonne. Thus the gallery, which at his death consisted of 485 pictures, contained the most costly treasures, of the most flourishing periods of the Italian, Flemish, and French schools, but was especially rich in Italian pictures of the age of Raphael and the Carracci.

The celebrated connoisseur Crozat published a work, with engravings of all the pictures, by which we are made acquainted with the riches which it contained before they were dispersed. Many of the pictures, it is true, will not bear the test of the more strict critical knowledge of modern times. The twelve to which the name of Raphael is given are reduced to five, the twelve Correggios to at most the half of that number. But how many of the present galleries in Europe can boast of so many undoubted pictures of those masters? In the works of other masters the proportion is far more favourable. Thus, of the twenty-seven assigned to Titian, the sixth part at the most, and of the thirty-three by the Carracci, a very small number, are liable to any well-founded objection. Though the pictures of the Flemish school were not so numerous, the gallery had however nineteen by Rubens, twelve by Vandyck, seven by Rembrandt, ten by Teniers, four by Gerard Dow, three by Franz Mieris the elder, seven by Caspar Netscher, four by Wouvermans, and many other valuable works. Among the pictures of the French school were the celebrated Seven Sacraments, by Nicholas Poussin. Louis Duke of Orleans, the son of the Regent, nearly did the gallery an irreparable injury. In a fit of blind fanaticism he cut the heads of Leda and Io out of the pictures of Correggio, and burned them. The picture of Leda was also cut to pieces, and, as well as that of Io, condemned to the flames. Happily, Noel Coypel, the director of the gallery, succeeded in saving the pictures.

He joined the pieces of the picture of Leda together again, and painted the heads anew in both. In the opinion of Mr. Landon, the well-known painter, the head of Leda was painted by Deslyen. In this state they came, after Coypel's death, into the possession of a Mr. Pasquier, at whose auction they were purchased for Frederic the Great. Till the year 1806 they were among the chief ornaments of the gallery of Sans Souci. At that time they were taken back to Paris; and under the superintendence of Denon a new restoration was undertaken. Coypel's bad head of Io was replaced by an extremely beautiful one, only too cold in the colouring, by Prud'hon*, and the picture of Leda was on this occasion almost entirely painted over. In the year 1814 (1815?) the two pictures were again removed to Sans Souci, where they remained till 1830. Since then they have been, as you know, in the New Museum, and have been put in a far better condition by Professor Schlesinger, the conscientious and skilful restorer of the museum. In the picture of Io the most offensive retouches have been taken out, and the head by Prud'hon made to harmonize with the body by a warm glazing. The picture of Leda, on the removal of the bad repainting, was found to be much less injured than was expected, and has now recovered the ancient clearness of the general tone, and in many parts the original delicate rounding of the figures. The black and vulgar head of Leda by Coypel has

* Landon states erroneously that this was done to the head of Leda.

likewise been happily replaced by a new one, much superior in tone and expression.

If the unhappy fanaticism of Duke Louis of Orleans had thus already deprived the gallery of some of its greatest ornaments, it was entirely broken up by the lamentable ambition of Philip, known by the name of Egalité: in order to procure money for the attainment of his political objects, he sold the whole collection in the year 1792 for a mere trifle. For all the pictures of the Italian and French schools, which amounted to 295, he received from Mr. Walkners, a banker of Brussels, the sum of 750,000 livres; and for the pictures of the Flemish, Dutch, and German schools the sum of 350,000 francs from Mr. Thomas Moor Slade, an Englishman. With the laudable view of preserving these treasures for his country, M. Laborde de Mereville, a wealthy nobleman, bought the first division of Mr. Walkners for 900,000 francs. But when, like so many other nobles, he was compelled to leave France during the Revolution, he caused his pictures to be brought to England, where, having no resources to support himself, he sold them for 40,000*l.* to the house of Jeremiah Harmann in London.

Thus matters stood till the year 1798, when Mr. Bryan, an ardent friend of the arts, prevailed on the late Duke of Bridgewater, the Earl Gower, afterwards Marquis of Stafford and Earl Carlisle, to purchase this splendid collection for the sum of 43,000*l.*, and thus to secure it for ever to England. These noblemen then employed Mr. Bryan to value each picture separately, the result of

which was a sum of 72,000*l.*; and they then exhibited them for public sale from the 26th of December, 1798, to the end of August, 1799. After they had selected for themselves ninety-four pictures, of the value of 39,000 guineas, according to Bryan's estimate, there were disposed of by private sale pictures to the amount of 31,000 guineas. Lastly, the sixty-six pictures which still remained were sold by auction in the following year, and, with the large sum received for the exhibition, produced nearly 10,000*l.* In this manner the three noblemen obtained the ninety-four pictures, which they had for the most part selected as the finest, for little or nothing.

The greater portion of the other division of the Orleans gallery, containing the pictures of the Flemish, Dutch, and German schools, was purchased by Mr. Slade in conjunction with some other gentlemen, namely, Lord Kinnaird and Messrs. Moreland and Hammersley, and conveyed in the year 1792 to his house at Chatham, where it remained for some months. But in 1793 it was brought to London, exhibited, and sold by auction.

I send you a list of all the principal pictures of this gallery also, with the names of the first purchasers and the present possessors, as far as I have been able to ascertain them *.

The Orleans collection was next succeeded by that of the French minister M. Calonne, consisting of 359 pictures, which he had formed at a great expense in a series of years. It contained a number of the greatest masterpieces of the Dutch

* See Appendix B.

school of the seventeenth century, as well as some admirable works of French and Spanish painters. The prices which were paid at the auction in the year 1795 may, on the whole, be called very moderate for England.

By the dispersion of the pictures of these two collections in England, a taste for fine pictures was increased in an astonishing manner; and succeeding years afforded the most various and rare opportunities to gratify it in a worthy manner. For, when the storm of the French Revolution burst over the different countries of Europe, and shook the foundations of the property of states, as well as of individuals, the general distress, and the insecurity of property, brought an immense number of works of art into the market, which had for centuries adorned the altars of the churches as inviolably sacred, or ornamented the palaces of the great, as memorials of ancient wealth and splendour. Of these works of art, England has found means to obtain the most and the best. For scarcely was a country overrun by the French, when Englishmen skilled in the arts were at hand with their guineas. In Italy, Mr. Day, a painter, had in particular made very important acquisitions in the years 1797 and 1798. Next to him, Mr. Young Ottley, afterwards Mr. Buchannan, a picture-dealer, and Messrs. Champernowne and Wilson successfully exerted themselves. Instant, pressing necessity induced many families to dispose of celebrated pictures to English bankers. In this manner Mr. Sloane especially obtained many valuable

pictures in Rome. Thus it happened, that most of the great families of Italy lost more or less of their treasures of art. This fate fell with peculiar severity on Rome, and especially on the families Aldrobandini, Barberini, Borghese, Colonna, Corsini, Falconieri, Giustiniani, Ghigi, Lanzelloti, and Spada; then on Genoa, where the families of Balbi, Cambiasi, Cataneo, Doria, Durazzo, Gentile, Lecari, Marano, Mari, and Spinola, sold the whole, or part of their collections of art. In Florence, the palace Riccardi; in Naples, the royal palace, Capo di Monte, lost many admirable pictures. Lastly, a great number of churches in all Italy parted with their altar-pieces.

In the same manner, and with the best success, the English have exerted themselves from the year 1798 to the present time in Belgium and Holland. At the beginning, Mr. Bryan, who had taken so great a part in the purchase of the Orleans collection, was especially active; and afterwards Buchannan, and John Smith, dealer in works of art. Of the astonishingly great number of valuable pictures spread over the two countries from their national schools, the greater portion of the finest have been brought to England. It is there we must now look for so many pictures which in former times adorned the collections of Van Zwieten, Van Hasselaer, Lubbeling, Van Leyden, Schlingelandt, Lormier, Braamcamp, and numerous others, and which even in this century belonged to Smeth Van Alpen, Muilman, Brentano, and Van Goll. Two collections,

moderate in size, but very choice, that of the Countess Holderness, formerly belonging to the old greffier Fagel, and that of the banker, Crawford, were sold by auction in London in 1802 and 1806.

It was not till the French invasion, in the year 1807, that an opportunity offered of procuring a number of works of art in Spain. This opportunity was the more important, because till that time very few pictures by Spanish masters were to be met with out of Spain, the exportation of them being prohibited, under very severe penalties. Besides, it was the more difficult to make any acquisition of importance, because the most valuable pictures belonged either to the Crown, or to rich convents, or were heir-looms in great families. Mr. Buchannan, whom I have already mentioned, took the resolution of profiting by the events after 1807, to obtain works of art, and had the good fortune to find in the celebrated English landscape painter Wallis, a commissioner, who, by his knowledge, perseverance, and intrepidity, succeeded in triumphing over all the difficulties and dangers which the dreadful state of the country threw in the way of his undertaking. Thus, chiefly by his own exertions, but in some instances by those of others, pictures of the first class were brought from Spain to England. In Madrid, the principal were the celebrated Murillos from the palace of Santiago, and many capital pictures from the collections of Alba, Altamira, and the Prince of the Peace; nay, some pictures were even obtained from the

Escurial: besides this, the convent of Loeches, near Madrid, gave the celebrated colossal pictures of Rubens, and Seville many fine Murillos.

While the English, with so much judgment, profited, by the circumstances of the times, to collect works of art in Italy, Belgium, Holland, and Spain, they by no means lost sight of France, where they had made such a splendid commencement of all their operations, by the acquisition of the Orleans gallery. Accordingly, when the collection of Citizen Robit, which was very rich in master-pieces of the Flemish, Dutch, and French schools, was sold by auction at Paris, in 1801, Mr. Bryan, with two connoisseurs, Sir S. Clarke and Mr. Hibbert, purchased forty-seven of the best pictures in that collection, and brought them in the following winter to London, to be sold by auction, Sir S. Clarke and Mr. Hibbert retaining a certain number at a stipulated price. In the sequel, Mr. Buchannan also went to France for the same object. Besides several valuable acquisitions from different quarters, he brought to England some admirable specimens of the Dutch school, from the rich collection of Mr. Laperrière, the receiver-general, which was sold by auction in 1817. His most important operation, however, was the purchase, in the same year, of the collection of Prince Talleyrand. It consisted of forty-six pictures, the greater part of them being the most celebrated works of the Dutch school, from the principal collections in Europe. Many of these pictures have certain names: thus there were,

from the collection of the Duke of Dalberg, "Les Fagots," by Berghem; from the collection of the Duke of Choiseul, "La Leçon de Musique," by Gabriel Metzu; from that of the Duke of Alba, "Les Œuvres de Miséricorde," by Teniers; from that of Van Leyden, in Holland, "La Paix de Munster," by Terburg. In the latter are original portraits of the sixty-nine ambassadors of the several European powers, who signed the treaty of Westphalia. There was likewise in this collection an admirable Claude Lorraine from the Electoral gallery at Cassel. This choice cabinet, for which 320,000 francs were paid, was divided, with the exception of a few pictures, between two English gentlemen, Mr. John Webbs and Mr. Allnut. The English have also purchased most of the good pictures from the collections of Erard and Lafitte, which were recently sold by auction in Paris.

In proportion as the number of capital pictures which gradually came to England increased, the more did a taste for them spread, so that the demand being greater, the prices continued to rise. The natural consequence was, that whoever in Europe wished to sell pictures of great value sought to dispose of them in England. Accordingly, the number of pictures consigned to England is astonishingly great. From the Netherlands, a Mr. Panné, and more especially the family of Niewenhuys, brought many, among which were some of the highest class, from old family collections. As even in the smallest towns in Holland, there were often pictures by

the best masters, that country was formally explored like a hunting-ground by the picture dealers; and in such little towns notice was given by a public crier, that those who had old pictures might come forward. By this means the most charming works of Hobbema, Ruysdael, and other masters, were brought to light. In the year 1815, Lucian Bonaparte's collection of 196 pictures, containing many good specimens of the Italian, Dutch, and Spanish schools, was brought from Italy to be sold by auction in London*. About the same time the collections of Spanish masters were brought to London, which General Sebastiani, and the Chevalier de Crochart, Paymaster general of the French army, had found means to obtain while they were in Spain: among them were some pictures of great value. Lastly, those pictures are of great importance, which Messrs. Delahante, Erard, Le Brun, and Lafontaine, brought from Paris to England. They were chosen from the celebrated French collections of Randon de Boisset, of the Duke de Praslin, the Duke de Choiseul, the Prince de Conti, Poulain, Sereville, Sabatier, Tolazan, Robit, Solirene, &c., and from the great mass of excellent pictures which the Revolution had brought to France from Italy, Spain, Belgium, Holland, and Germany. Those gentlemen, especially Delahante and Le Brun, were such profound judges of paintings, that it is no wonder that among these pictures was a series of masterpieces of all schools.

* About twenty of the best pictures were left at Rome.

I have been obliged to write so many pages to give you a concise view of the most valuable paintings which have been imported into England since 1792. Add to these the great number of excellent pictures which Englishmen have obtained, or purchased singly, during their travels, or dealers of less weight have brought to England, and you will be able to form a tolerable idea of the extraordinary treasures which this country possesses.

The eagerness to possess some of these works was very great in England; yet here, too, the decided direction of the national taste manifested itself, which in general preferred those of the Flemish and Dutch schools of the seventeenth century, and, among the Italian, had a great predilection for the school of the Carracci. Thus the immense number of pictures of that school, which were in the Orleans gallery, were the first purchased, and with great avidity. A chief ground of this preference is, that the English generally employ pictures to ornament their apartments, for which purpose the pictures of that school are peculiarly suitable, by their agreeable and finished execution. Above all, there was a rage for certain masters of the Dutch school, particularly Hobbema, Cuyp, Potter, Pieter de Hooge, Teniers, Adrian, and Isaac Ostade, and the marine painter William Van de Velde. But at the same time the ancient affection for the works of Rubens, Vandyck, Rembrandt, Claude, Nicolas and Gaspar Poussin, and Carlo Dolce, remained in full force.

In conclusion, I give you here a list of the most distinguished collectors in England since 1792, who, by diffusing the most admirable works of art in their country, have conferred upon it a lasting benefit:—The Duke of Bridgewater, the Marquis of Stafford, the Earl of Carlisle, the Duke of Buckingham, Earl Darnley, the Marquis of Lansdowne, the Duke of Richmond, Lord Berwick, Viscount Fitzwilliam, Lord Kinnaird, the Earl of Suffolk, Lord Northwick, Sir Abraham Hume, Sir Francis Basset, Lord Farnborough, Lady Lucas, (since Countess de Grey,) likewise Messrs. Henry and Thomas Hope, Angerstein, Samuel Rogers, Hibbert, Maitland, Willet, William Smith, Penrice, Elwyn, Hart Davis, Lord Radstock, Messrs. Aufrere, George Byng, Watson Taylor, Walsh Porter, W. Wells, Jeremiah Harman, Champernowne, Sir Thomas Baring, Coesvelt, Sir Simon Clarke, Lord Grosvenor, (now Marquis of Westminster,) Lord Dudley, the Rev. Holwell Carr, W. Beckford, the Duke of Wellington, the Marquis of Londonderry, Mr. Miles, Lord Ashburton, and Sir Robert Peel. I have made this enumeration nearly in the order in which these collections became of some importance. Finally, I must mention as one of the most distinguished, the private collection of King George IV., the formation of which coincides, in point of time, with the two last. About a third of these collections are now partly dispersed, partly transferred to public institutions, and partly become of less importance, by the sale of some of the pictures; of the

others, which still exist, several are, however, continually increasing.

The ancient fondness of the English for drawings by the old masters, likewise found the amplest gratification after the breaking out of the French Revolution. In Italy, Mr. Young Ottley embraced the opportunity of acquiring an admirable collection of designs by the greatest Italian masters, especially Raphael and Michael Angelo. Subsequently, Mr. Samuel Woodborn, the most eminent dealer in works of art in England, was extremely successful. In Pesaro, he purchased of the Marchese Antaldo Antaldi the remainder* of the collection of drawings which he possessed, and which had belonged to Timoteo della Vite, a scholar of Raphael's, among which, there were especially choice drawings by his great master. The harvest that he gathered in Rome was far more important. Mr. Vicar, a painter residing in that city, a man of refined taste in the arts, had, in his character of one of the commissioners of the French Republic for selecting works of art in Italy, to be sent to his own country, had an opportunity of forming for himself a collection of drawings, which contained a selection of the most excellent, and especially a rare treasure in drawings by Raphael. Mr. Woodborn purchased this collection for 11,000 scudi. At Paris, he bought for 140,000, the celebrated collection of drawings of Paignon Dyonval, a selection from that of the well-known Baron Denon, which, as French com-

* The others were bought in 1714 by the famous French dealer Crozat.

missioner-general for all works of art, which France appropriated to itself in the countries occupied by its armies, he had obtained in different parts of Europe; and lastly, the collection of Mr. Brunet, the architect. In Holland too, every opportunity was seized to obtain drawings by the ancient masters of that country, from the collections of old families. In the same manner, many articles from the celebrated collection of Count Fries in Vienna, were transferred to England. The greater part of all these treasures flowed into the collection of Sir Thomas Lawrence, late President of the Royal Academy, who, with an enthusiastic passion for works of art of this description, spared no expense, and is said to have laid out 40,000*l.* upon them. Other important collections were formed, the best known of which were those of Messrs. Esdaile, Richard Ford, Hibbert, Payne Knight, Mordant Cratcherode, and General Sir Charles Greville.

Another branch of the fine arts of which the English were very fond, were MSS. illustrated with miniatures, which are of so much importance in the history of painting; for, as greater monuments of the early centuries of the middle ages are entirely wanting in most countries in Europe, and are very rare in others, it is only by means of those miniatures that we can obtain a knowledge of the state of painting from the fourth to the fifteenth century. They teach us how Christian art, long faithful to its mother the antique, in the conception and mechanical part, gradually assumed in both a new and peculiar manner; and how, sub-

sequently, the ideas of the different nations were impressed upon it. In them alone is contained the complete, extremely large circle of representations and inventions which the paintings of the middle ages have embraced. Nay, from them proceeded even the whole of the great advance of the art of painting, both in Italy and the Netherlands in the fifteenth century. For the celebrated Fiesole, who was the first in Italy who in his paintings made the happiest use of the variety of intellectual expression in the human countenance, and thereby led to a new era in the arts, was the pupil of a miniature painter, and first cultivated that property in this branch of the art. In like manner, the celebrated brothers, Hubert and John Van Eyck, the founders of the great Flemish school, were essentially disciples of that school of miniature painters, which in the second half of the fourteenth century was so flourishing, and had attained so high a degree of perfection in the Netherlands. Of the great number of such important monuments, which were brought to light, especially by the dissolution of so many monasteries in all parts of Europe, an astonishing proportion has come to England, and is preserved there, partly in public institutions, partly in private collections. The interesting collections of Messrs. Edward Astle, Dent and Mark Sykes, are already dispersed. Of those that still exist, those of the Duke of Devonshire at Chatsworth, of Mr. Coke at Holkham, the Duke of Sussex at Kensington, Sir John Tobin at Liverpool, Mr. Young Ottley in London, contain very

valuable specimens. One of the most considerable of all, that of Mr. Francis Douce, has been very lately bequeathed by him, to the Bodleian Library at Oxford.

The interest in old engravings and wood-cuts, which the works of the Germans, Von Heinike and Bartsch, and of the Italian, Zani, excited all over Europe, was especially lively in England, where it was still further increased, by a work of Mr. Young Ottley, whom I have so often mentioned*. With the passion thereby stirred up for such productions, which was fostered with the rare judgment of the English in going to the fountain head, and the still rarer English guineas, it was a natural consequence that the greater portion of all that was most scarce and remarkable on the whole continent, in niello plates, impressions from them, wood-cuts, engravings and etchings, which the events of the Revolution rendered accessible to purchasers, all found its way to England. To this country came the famous St. Christopher, from the monastery of Buxheim, near Memmingen, which is supposed to be the oldest wood-cut, marked with a date, (it bears that of the year 1423,) as well as so many niello plates and niello impressions from Florence and Genoa. But I must tell you in a few words what a niello plate is. The goldsmiths in the middle ages used frequently to trace with the graver in metal plates, generally silver, all kinds of designs, sometimes only arabesques, sometimes figures; and

* "An Inquiry into the Origin and early History of Engraving." London, 1816. 4to.

to fill up the lines so traced with a black mass of sulphate of silver, so that the design traced appeared very plain contrasted with the white silver. In Italy, where this species of ornament was applied very frequently, and with the utmost success in the fifteenth century, this mass was called from its black colour, in Latin, Nigellum, and in Italian, Niello. In this manner, church plate, snuff-boxes, watches, knife-sheaths, buttons, and many other small silver articles, were ornamented. In our time, this art, after having been long forgotten, has been very successfully revived by Mr. Wagner, a goldsmith of Berlin, now residing in Paris. Now, these niello plates are especially important to the history of art, because, according to Vasari's account, they gave rise to the invention of engraving on copper, though it is much more probable that it originated in the Netherlands. According to his account, Maso Finiguerra, a skilful goldsmith, who lived in Florence in the middle of the fifteenth century, was the first who, before he filled up the tracings in the silver plates with the niello, used to apply a black fluid, and laying a damp paper upon them, to pass over it with a wooden roller, by which means, the paper imbibed the fluid from the tracings, and thus gave a fac-simile of the design on the plate. Such impressions of niello plates are therefore very eagerly sought after by amateurs, as the earliest and first specimens of the art of engraving. The goldsmiths used also to make another kind of impressions on plates of sulphur; for this purpose, they spread upon the niello

plate a clay so fine, that it penetrated into all the tracings, which, the clay being taken off, appeared upon it, in relief. Upon this they poured melted sulphur, which adhered to the relief, and when it was cool, represented the design indented, as in the niello plate. They then filled up the design with a black mass, so that these sulphur plates looked like engravings on yellow paper. The two most considerable collections of this kind, formed in England, were those of Sir Mark Sykes in London, and of the Duke of Buckingham at Stowe. In etchings of the great painters, the collection of Mr. John Sheepshanks, and for particular masters, that of Mr. Richard Ford, both in London, are very rich and valuable.

Compared with this great extension of taste for works of design in all the various branches, that for works of sculpture appears in England, since the Revolution, only in individual instances. The taste for modern sculpture is the most prevalent, and the works of Canova, Thorwalsden, and the English sculptors, are, therefore, very numerous in England. On the other hand, hardly more than a single English private person is known to have acquired works of ancient sculpture, of very great importance. But then, this has been done on so grand a scale, that this one may be counted for many; nay, his acquisitions may be very well laid in the balance, against all those splendid treasures of pictures which we have just reviewed. This one man is Lord Elgin, and these acquisitions consist in nothing less than in the principal works, which have come down to

us from the brightest era of Greek sculpture, and are known to every person of education in Europe, by the name of the Elgin Marbles.

Though this undertaking was conducted by Lord Elgin with the greatest caution, it required for its success the political state of things produced by the Revolution. When Lord Elgin, being appointed in the year 1799, ambassador extraordinary of Great Britain to the Porte, went to Constantinople, he took with him from Italy the well-known landscape painter, Don Tito Lusieri, the Calmuck Feodor, an able designer, two architects, and two skiiful moulders, settled them in Athens, and employed them in making accurate plans of all the ancient buildings, and casts of all the important works of sculpture and architectural ornament. While the artists were thus employed, they saw with grief, the destruction which both the Turks and travellers daily committed upon the monuments. By such barbarism, an Ionic temple on the river Ilissus, which was still in a tolerable condition in the year 1759, had entirely disappeared; and several of the largest statues of Phidias had been pounded by the Turks and burnt for lime. It was then that Lord Elgin took the resolution to exert himself to the utmost, in order to save for England, and consequently for civilized Europe, as much of the sculpture and ornaments as possible, from the already dilapidated buildings, that they might not be exposed to similar shameful devastation. An opportunity to attain this object unexpectedly presented itself, when the English defeated the adventurous

expedition of Napoleon to Egypt, and restored that country to the Porte; for England was in consequence so highly esteemed by the Porte, that hardly any request it made could be refused; and so Lord Elgin succeeded, in 1801, in obtaining two firmans, by which he had access to the Acropolis with permission to draw, take casts of, and to carry away whatever he thought proper. Accordingly, he took from the Parthenon all the statues from the pediments except two, fifteen metopes, and three sides of the bas-reliefs, which ran round the cella of the Temple as a frieze, not to mention many other works.

By the exhibition of these sculptures in London, and by the distribution of plaster casts of them all over Europe, all friends of the arts had, for the first time, the opportunity of making themselves acquainted, by actual inspection, with works which may be indisputably assumed to have been executed partly by the greatest of the Greek sculptures, Phidias himself, and partly according to his designs, and under his directions. The most celebrated antiquaries and artists in Europe, Visconti, Canova, vied with each other in their enthusiastic admiration of the perfection of these sculptures, which very few of the antiques previously known approach in excellence. In my opinion these works are as far superior to all the antique sculptures before discovered, with very few exceptions, as the works of Homer to the later Greek and Roman poems. The acquisition of them by civilized Europe is, therefore, of as much importance, with respect to the fine

arts of antiquity, as it would be with respect to ancient poetry, if the works of Homer had been lost, and considerable fragments of them been found of late days in the library of some Greek monastery. Many Englishmen have collected articles of virtù of all kinds in Greece, as well as in Italy, so that a great portion of the finest of such monuments is also in England. Among the principal collectors of such articles, are Payne Knight, (especially small bronzes,) Messrs. S. Rogers, Burgon, Leake, and Hawkins, who possesses the wonderfully beautiful chased bronze relief found at Dodona, which represents Paris and Helen, and is known in plaster casts to all friends of the arts.

You will now be able to form an idea of the astonishing treasures of admirable works of art of all descriptions which this island contains. Now, as being provided with the best recommendations, I may hope to study at my leisure the most of these treasures, you will find it natural if, together with the joy which this hope inspires, I often feel some apprehension of my being unable to master the whole. I am therefore literally in an *embarras de richesses*, and frequently wish for the hundred eyes of Argus, all of which would find ample employment here.

LETTER V.

Concert of ancient Music—Rubini—Malibran—English Music—The British Museum—Origin and Contents—Egyptian Antiquities—Their Character—Impression produced by the colossal Figures—Sculptures of the Parthenon—Statues—What distinguishes them from others—Metopes and Friezes—The Laws of their Style—Sculptures from the Temple of Theseus—Frieze of Phigalia.

London, May 24, 1835.

What exalted impressions have I experienced since my last letter! The noblest works of sculpture, painting, and music have vied with each other in so deeply, so thoroughly penetrating my whole being, that I felt as if raised to a higher sphere. You know how passionately fond I am of music, the powerful, the salutary influence which it has on me, and can therefore conceive my joy when, through the goodness of His Royal Highness the Duke of Cambridge, I received a ticket for one of the concerts of ancient classical music, of which there are eight in the course of the season. The object of these concerts is to cherish a taste for the profound, intellectual sense, the marvellous beauty, and solid worth of the works of Handel, Haydn, Mozart, and other more ancient masters, and by this means prevent exclusive regard being paid to the seductive, agreeable, but unmeaning and mono-

tonous modern Italian fashionable music, which only tickles the ear, but does not touch the heart They are under the patronage of the king and queen and the direction of persons of the highest rank; thus, among the present directors are the Dukes of Cumberland and Cambridge, the Archbishop of York, Lord Howe, &c. The most eminent Italian and English performers are engaged for them. As the room is nearly filled by the subscribers, who are of the highest and richest classes in London, it is extremely difficult to obtain a ticket, which besides costs a guinea. The room, which was quite filled by the very elegant audience, considering it as the principal one of its kind, in a city like London, is not remarkable either for its size or decorations, and cannot bear the most distant comparison in either respect with that built by Schinkel, in our theatre at Berlin.

The programme of the concert consisted of eighteen pieces, almost every one a jewel, from the most celebrated works of Handel, Haydn, Mozart, &c.; but, according to my feelings, they were in some instances too capriciously mingled together. Thus, the celebrated air, "Il mio Tesoro," from Mozart's Don Juan, was interposed between Handel's air from the Messiah "O, thou that bringest glad tidings to Zion," and the chorus "For unto us a child is born." As there was nearly an equal quantity of religious and secular music, I think it would have been better to put each into one of the two parts of the concert. Haydn's "Spring," from the Seasons, very well executed, made a very agreeable opening.

It was interesting to me to hear the selection from Handel, whom the English consider and duly honour as a national composer. The recitatives and airs were performed in the spirit of the music, and for the most part with real feeling. Miss Postans (Mrs. A. Shaw) especially distinguished herself in this respect, in the air "O, thou that bringest glad tidings to Zion." Her fine voice has all the gravity, solemnity, and chasteness by which many altos produce so wonderful an effect. Two things struck me in the choruses of Handel; they were generally played in rather quicker time than they usually are in Germany; but this appeared to me to produce a very good effect, and I am inclined to believe that this mode has been preserved traditionally from the time the concerts were directed by Handel himself. But the performance often, instead of real singing, changed to a too harsh and shrill cry, which stunned the ears. The instrumental accompaniment was besides too powerful for the size of the room. I never saw such gigantic kettle-drums as those used here.

I was extremely desirous to hear for the first time the celebrated Malibran and the first tenor-singer, Rubini. My expectations of the latter were satisfied only in part. His voice certainly has an extraordinary charm; it combines great force with melting softness, and is so highly cultivated that it most delicately marks the variations even in pianissimo. But his mode of executing Mozart's two celebrated airs, "Il mio Tesoro" and "Diess Bildniss, ist bezaubernd

schön," in an Italian translation, could not please anybody who is familiar with the spirit of Mozart's music. Without paying the slightest attention to the sense of the words, a violent forcing of the tone was succeeded at once by a scarcely audible, murmuring pianissimo, so that the enchanting flow, the peculiar blending of the melody, were wholly lost. It was as if one would attempt to copy a picture of Correggio by putting white close to black; whereas, the charm of such a work is, that these extremes are never close to each other, but that the whole is connected by a series of insensible gradations.

On this occasion I very sensibly felt the vast difference between the fashionable modern Italian music and that of Mozart; for in the former you are hardly sensible of the absurdity of Rubini's mode of execution, because there is but little agreement between the text and the music, and all is calculated for an alternation of mawkishly tender and violent effects. How different was Malibran in this respect! She too is used to sing in the modern Italian operas; but not a trace of it was perceptible in her execution of three pieces very different from each other. On the contrary, she entered into the peculiar character of each. In Zingarelli's "Ombra Adorata" she fully introduced the expression of Love, happy in resignation. In Marcello's celebrated psalm, "Qual anelante Cervo," in which Mademoiselle Garcia sang the second part, the rapid movement, and the extremely simple execution, expressed the agitation of the suppliant, pouring

forth in hurried accents to the Most High its urgent distress. In the Bravura of Sextus, with a horn accompaniment obligato, from Mozart's Clemenza di Tito, she manifested the great solidity in the cultivation of her voice, and the impassioned elevation of her musical expression. I was also very much interested by the composition of Stevens, an English musician, to Shakspeare's fine song, "Blow, blow, thou Winter Wind," in As you Like it. There is in this quartette a lightness, cheerfulness, and freshness, which makes one fancy oneself actually in that forest life, to which Shakspeare introduces us in so masterly a manner in that play. At the same time the cheerful melody contrasted with the bitter, yet melancholy words, admirably expresses how the singers, in fact, only endeavour to sing away the recollection of their miserable condition. Compositions of this description are in great favour here, and are called glees—they are entirely original, and prove that those go too far who affirm that the English have no musical invention.

On the following day I had the gratification of visiting, for the first time, the celebrated British Museum. I met with the most friendly reception from the director, Sir Henry Ellis, who promised me the most unrestricted access to the Museum in all its parts. As all collections of works of art in England since the time of Charles I. proceeded from private persons, this great institution is likewise indebted to a private man for its origin. Sir Hans Sloane left his valuable collection of

natural history, and ethnography, as well as of ancient works of art, which had cost him more than 50,000*l.*, to the Parliament, on the condition of its paying 20,000*l.* to his family. After his death, which took place in 1753, the Parliament purchased Montague House to receive it; and in 1759 it was for the first time opened to the public as the British Museum. Since that time, by a great number of purchases, presents, and bequests, it has gradually acquired the astonishing treasures of works of art of the most various kinds which it now possesses. The most important purchases are the following:—In 1772, for 8400*l.*, the collection of Sir William Hamilton, which is rich in small works in marble, but more particularly in articles of virtù, such as Greek vases, bronzes, &c.; in 1805, for 20,000*l.*, the collection of Charles Townley, which is very important, and rich in marbles and terra cottas; in 1811, his remaining antiquities, for 8200*l.* This was succeeded, in the year 1815, by the purchase of the frieze of the temple of Apollo at Phigalia, for which 15,000*l.* were paid upon the spot, which, with different incidental expenses, cost 19,000*l.* Lastly, in the sitting of the House of Commons on 7th June, 1816, it was decided, by a majority of eighty-two to thirty, to purchase Lord Elgin's collection for 35,000*l.* As, according to the report of the committee appointed by the House of Commons to investigate this matter, Lord Elgin had spent upon his collection, including the interest, the sum of 74,000*l.*, he was a loser by 39,000*l.* Among the bequests, the

collection of Payne Knight, in the year 1824, is the most considerable. Besides the great number of interesting bronzes and Greek medals, it contains likewise fine drawings. The next that deserves mention, is the collection of drawings left by Mr. Mordaunt Cracherode. There are also many interesting articles among the plaster-casts of Sir Thomas Lawrence, especially architectural ornaments. Among the very valuable presents, those of the celebrated Dilettanti Society are especially remarkable. Besides these works of art, the British Museum contains a very rare collection of Egyptian antiquities, which were partly taken by Nelson in Egypt from the French, and partly came from the collection of the late Mr. Salt, Consul-general in Egypt; also sculptures from Persepolis and India, and an excellent collection of coins and engraved stones of antiquity, the middle ages and modern times, and lastly, a collection of ancient seals in wax.

Another principal part of the Museum is formed by the library, which is particularly rich in MSS., chiefly from the celebrated libraries of Robert Cotton, Harley Earl of Oxford, the Earl of Arundel, and the Marquis of Lansdowne. The catalogues of these MSS., hitherto printed, fill five folios and four quartos. The library has lately received a great acquisition in the select collection of King George III., which George IV. presented to the nation in 1823, as well as that bequeathed to it by the celebrated naturalist, Sir Joseph Banks.

The third principal division of the Museum consists of the collections of zoology, botany, and mineralogy, which have been very much increased since Sloane's bequest, particularly by the exertions of Sir Joseph Banks. With this is combined a collection of utensils, arms, and dresses of the savages from the different quarters of the globe; most of them presents from English navigators.

Old Montague House, the architecture of which is very plain and ordinary, was by no means capable of containing such numerous and important treasures. Accordingly, after the purchase of the Townley collection, a series of apartments was erected to receive them. Subsequent purchases, however, made a further enlargement necessary; and the Parliament therefore resolved, in the year 1823, to erect a more spacious edifice, suitable to the great value of the monuments; and the architect, Sir Robert Smirke, was intrusted with the commission. This edifice is already so far advanced, that the Elgin marbles, the frieze of Phigalia, the Egyptian, Indian, and Persepolitan sculptures, the cabinet of drawings and engravings, as well as a great part of the library, and of the collections of natural history, are already removed to it.

I was so eager to see the Elgin marbles, that I actually forced myself to pass through a series of apartments, in which the most interesting antiques on every side attracted my eye. But I was not to pass through them so rapidly; for, as I entered a lofty apartment, I viewed at once, in

the further part of it, the colossal monuments of Egyptian sculpture, which made so powerful an impression upon me, that I could not resist the temptation of immediately going closer to view them. At the two sides of the entrance are two lions couchant, the worthy guardians of this Egyptian sanctuary; they are wrought in the granite which the Italians, from the red colour of the felspar, call corallino, and are perfect models of architectonic sculpture. The position is true to nature, and yet at the same time admirably corresponds with the severe rectilinear, architectonic style of Egyptian art. All the principal proportions are very correct; the forms of the several members, very much simplified, according to a certain rule; but in this, with an extraordinary feeling for what is important in nature, everything is retained which expresses the grandeur of the lion. Add to this the greatest sharpness and precision in the working of the hard stone, the most beautiful and durable polish of the surface, and you have the essential particulars by which the best monuments of Egyptian sculpture produce so peculiarly striking an impression of awe. The lions are a present from Lord Prudhoe. In England alone are such truly princely presents made by private individuals to public institutions. If it is said that this is possible only with English money, I must add, only with English public spirit and intellectual superiority, which is capable of feeling the importance of such works. When I stood between the two lines in which the principal colossal monu-

ments are ranged, in the lofty hall, which is lighted on both sides, I, for the first time, felt in its full force the impression of the sublime solemnity of the religious awe which these colossi inspire, and could very vividly realize the powerful influence which a whole world of such works must have exercised on the minds of the ancient Egyptians. In the impression of awe and majesty, there is a great similarity to that produced by the old Christian mosaics, but it is more striking, by the massiveness of the material.

The eye is attracted, above all, by two colossal heads, placed opposite each other, each about nine feet high, including the ornaments on the head. The one in red granite (No. 15 of the Catalogue) was found in ancient Thebes, in the year 1818, by the celebrated traveller Belzoni. The features resemble those of most Egyptian statues, the very broad nose, rather depressed at the root, and a little bent down at the tip, the lips thick, and, like the eyes, drawn up. The workmanship is of the most extraordinary sharpness and finish: one ear, which is preserved and stands off from the head, is executed like a cameo. The other far more important head is that of the celebrated statue of the Pharaoh Rhamses the Great, generally called Sesostris, from the Memnonium at Thebes (No. 19 of the Catalogue), for with equal excellence in the workmanship, it is incomparably more noble in form and expression. The nose from the root is more prominent and not so broad; the slight drawing up of the corners of the mouth is by no means

disagreeable, but, on the contrary, gives an expression of friendliness and mildness. The oval, too, is far less thick and swollen than usual. The whole gives the immediate impression of a noble, dignified, manly character. The block out of which this head, which is in the most perfect preservation, is wrought, is composed of two different kinds of stone. The upper part, as far as the chin, is a quartzose mass of a red colour, the lower, a blackish sienite. This gem of the whole collection is likewise a present from private individuals, Salt, the English Consul, and Burckhardt, the traveller. Of the statue to which the first head belongs, there is an arm (No. 18), which displays a knowledge in the indication of the sinews and muscles, of which the ordinary monuments of Egyptian sculpture give no idea: there is a prodigious, healthy energy expressed in this arm. Though it excites astonishment by its size (it is about ten feet long), it yet appears small compared with the doubled fist, which is about five feet long. These, as well as other important remains, were collected by the French during their dominion in Egypt, but on the surrender of Alexandria, in 1801, came into the possession of the English, by the intervention of Nelson. Among these, the most distinguished are a colossal ram's head (No. 7), by grandeur in the conception of the character, and the celebrated stone of Rosetta, which, by containing an inscription of the same tenor in hieroglyphics, in the old Egyptian character and language, and in Greek, has afforded a key for the deciphering of

the hieroglyphics in which, especially by the efforts of Champollion, so much progress has already been made. It is a block of sienite of considerable magnitude, of which, however, a great portion of the Greek inscription is unhappily wanting, having been broken off. I was much struck, among the many highly important remains contained in the 181 numbers in this hall, with a statue of Pharaoh Phthahmenoph, son of the above Rhamses, admirably executed in red granite, because there appears in him a more noble mien, and a strong resemblance to his father, which decidedly indicates that both are portraits. Among the seven pictures, chiefly representing subjects of the daily life of the Egyptians, I particularly noticed a herd of black, white, and red bulls (No. 169), because in the black ones there appeared, in the brighter tones of the belly and the shoulder-blades, an endeavour to round off by colour; whereas, in all the Egyptian paintings that I had hitherto seen, I had found merely a uniform local colour. Lastly, I saw the colossal Scarabeus, the symbol of immortality among the Egyptians. This beetle is about five feet long, and of admirable workmanship.

These ancient Egyptians were certainly a nation endowed with a mighty Will, and carrying that will into effect with wonderful energy; for, while a hundred other nations have disappeared from the face of the earth, without leaving behind them even the slightest trace of their existence, innumerable forms, distinctly impressed with

incredible labour in the most durable materials, give us even now a clear view of the manner of their existence, and after the lapse of more than 3000 years stand before us in a state of perfect preservation, as if the last stroke had been put to them only yesterday. The Greeks were undoubtedly able to learn from this people, in mechanical skill, everything, in design far more than was formerly believed.

From these gigantic crystallizations of primeval civilization, I now turned to the most perfect formations of Greek art. For on entering the great hall, there is, on the left hand, a door leading to a room of moderate extent, which contains the Phigalian frieze. Passing through this, I found myself in a large hall, lighted from above, where, very judiciously, besides all the acquisitions of Lord Elgin, nothing is placed, except some supplementary and closely-related fragments.

From the age of Sesostris and the ancient capital of Egypt, the hundred-gated Thebes, of which even Homer gives us information, I was suddenly transferred to the Acropolis of Athens, and the age of Pericles. With a few steps, I had travelled many hundred miles—in a few moments passed over a thousand years.

Thus then I beheld, face to face, those monuments which came from the work-room, and many from the hand of Phidias himself, which the ancients themselves most highly extolled—of which Plutarch says that they exceeded all others, by their magnitude, and by their beauty and grace,

were inimitable. The thought that the greatest and most accomplished men of antiquity, Pericles, Sophocles, Socrates, Plato, Alexander the Great, and Cæsar, dwelt with admiration on these works, diffused over them, in my eyes, a new charm, and heightened the enthusiastic feeling with which I was penetrated. For a time, this feeling, indeed, gave way to violent indignation, which was roused within me, by the recollection that the deplorable state of mutilation in which these costly relics now are, was not caused by time alone, but still more by the barbarism of men. Humanity in a mass appears like an individual richly endowed, whose spirit is for a time darkened by imbecility or madness, so that he suffers his most beauteous images to perish, or even destroys them with his own unholy arm; till at length, having recovered his consciousness, he endeavours, with bitter repentance, again to collect the lamentable fragments, and exerts himself with zeal, but alas in vain, again to recall to his soul their former image, in all its original loveliness!

I never, perhaps, found so great a difference between a plaster cast and marble, as in these Elgin marbles. The Pentellic marble of which they are formed, has a warm yellowish tone, and a very fine, and at the same time, a clear grain, by which these sculptures have extraordinary animation, and peculiar solidity. The block for instance, of which the famous horse's head is made, has absolutely a bony appearance, and its sharp flat treatment has a charm, of which the plaster cast gives no notion. It produces the impression as

if it were the petrified original horse that issued from the hand of the god, from which all real horses have more or less degenerated, and is a most splendid justification of the reputation which Phidias enjoyed among the ancients as a sculptor of horses. This head, as well as all the statues from the two pediments of the Parthenon—of which, partly from the importance of the place they occupy, partly from the beauty of the work, it may be assumed with the greatest probability that they are from the hand of Phidias himself,—stand in a long line in the middle of the hall in the order, which it is partly conjectured they were originally ranged. As the window is immediately over them, they unfortunately do not afford any contrasts of decided masses of light and shade. The statues from the eastern pediments in which the birth of Minerva was represented, follow from the angle of the left of the spectator, rising to the centre in the following manner: Hyperion (No. 91,) with two horses of his car; (92), rising from the ocean; the statue of the reposing Theseus of muscular form, full of youthful energy and healthy vigour; the two sitting female divinities called Ceres and Persephone; (94), extremely noble in the contour, attitude, and drapery; a female figure in rapid motion, called Iris, No. 95, of which no cast has yet been taken. The momentary effect of motion in the tunica, and the flying mantle, is wonderfully natural and bold. The torso of a Victory (No. 96), of which, likewise, no cast has been taken. The folds of the drapery, which is closely fitted,

are of finer material than in all the others. At this place, where the heighth of the pediment was the greatest, were the two principal figures of Jupiter and of Pallas, who had just sprung from the head of Jupiter, and that of Hephæstion, all which are entirely lost. Several of the statues belonging to the other half of the pediment are likewise wanting, for here immediately follows the fine group of the three Parcæ (No. 97), reposing; and the celebrated horse's head (No. 98), which belonged to the car of Night, sinking into the ocean. The statues belonging to the western pediment, on which the contest of Neptune and Pallas for the city of Athens was represented, here follow from the left corner, rising to the centre in the following manner:—The reposing river god Ilissus (No. 99), the most animated figure of all. Next to him were two sitting statues, which were left behind in the pediment, and in Visconti's opinion, represent Vulcan and Venus. A male torso, of which the epidermis is much injured, called Cecrops (No. 100). The fragments of Pallas, viz., *a*, a piece of the upper part of the head, consisting of the root of the nose, the eyes, a piece of the forehead, and some hair (No. 101.) The helmet was of bronze, as appears from the holes in the marble to which it was fastened. The eyes, now hollow, were likewise filled up with some other material, which was doubtless intended to represent the owl-eyed γλαυκῶπις; the hair is quite in the old fashion, like strong packthreads, very slightly twisted, lying closely to each other. *b*, A portion of the breast very much broken, (No.

102,) of colossal proportions. A piece of one of the serpent feet of Erichthonius, whom Pallas teaches to yoke the horse created by Neptune, and who thereby tames him. Hereupon follows the upper part of the torso of Neptune, (No. 103,) extremely vigorous. These statues, as the principal figures, were in the centre of the pediment. Of those on the other side of it, there remain only, 1—The torso of the unwinged Victory, (No. 105,) so represented by the Athenians that Victory might never depart from them. This torso, of which no cast has yet been taken, and which extends from the neck to the half of the thigh, is a very noble form, and astonishingly animated in the motion forwards. 2. The lap of Leto, with a small fragment of Apollo (No. 106), belonging to a group of that goddess, with her two children, Apollo and Artemis.

The many reflections which I had before made in the study of the plaster casts of these works appeared now perfectly clear when I had the originals before me. The peculiar excellence which distinguishes the works of the Parthenon from almost all other sculpture of antiquity, arises chiefly, in my opinion, from the just balance which they hold in all respects between the earlier and later productions of art. Sculpture was in Egypt, as well as in Greece, a daughter of Architecture. In Egypt, the mother never released her from the strictest subordination, the greatest dependence; in Greece, on the other hand, Sculpture, after a similar very long education, which was very favourable to her growth, was at length past her nonage

Yet, notwithstanding her acquired independence and liberty, she was never entirely alienated from the mother, even to the latest period of antiquity; but in the earliest time she still clung to her with the greatest filial attachment. To this period the sculptures of the Parthenon belong. The general arrangement is still entirely determined by the architecture, and even the several groups correspond, as masses, with architectonic symmetry; but in the execution of them there is the greatest freedom in manifold diversities and contrasts of the attitudes, which are so easy, unconstrained, and natural, that we might believe that the architecture had been adopted as a frame to the sculptures, and not, on the contrary, the sculptures suited to the architecture. Nor was it only in the local arrangement, but also in the conception of the subject, that architecture had an influence. For in all circumstances, even in those which occasion the most lively expression of passion and of action, as for instance, in the combats of the Greeks and Centaurs in the Metopes, these requisites are most delicately combined with a certain calm dignity and solemnity. It is in this prevalence of the element of architecture as the predominating law in general, with the greatest freedom and animation in the single parts, that the peculiar sublimity of these monuments consists. But they derive their highest charm, like the poems of Homer, from their simplicity. As the authors of them, by the enthusiastic endeavour to treat their subjects with the greatest possible perspicuity and beauty, had attained the most pro-

found study of nature, and an absolute command of all the means of representing their ideas, and, had thereby thrown aside everything conventional in earlier art, it never occurred to them to use these advantages, except for those objects. Nothing was more remote from their minds than, as in subsequent times, to display and make a show of them for their own sake. Hence all the characters of the bodies are so perfectly adapted to the subjects; hence, in all the motions, such simple, natural grace. Equally rare is the refined manner in which the imitation of nature, of which the noblest models have everywhere been selected, is combined with the conditions necessary to produce the due effect in art. The execution is so detailed, that even the veins and folds of the skin are represented, by which the impression of truth to nature is produced in a very high degree. Yet all is so subordinate to the main forms, that the effect is imposing; and represses every thought of their being portraits. Thus these works are in a happy mean between the too individual forms of earlier times (for instance, the statues of Egina), and the mostly too general ones of later ages. The healthy energy and life which these forms breathe, have, besides, a particular foundation in the decided contrast of the management of the more solid, and the softer parts. Where bones or sinews are seen under the skin, they are indicated with the greatest sharpness and precision; where, on the contrary, the larger muscles appear, they are kept indeed stiff and flat, but at

the same time their softness and elasticity are represented in the most surprising manner.

The fifteen metopes of the south side of the temple (Nos. 1 to 16), with a cast of the sixteenth, which is at Paris, are fixed at a moderate height, and at a proper distance from each other, in the long wall opposite to the entrance. Casts have also been obtained of the original heads of one group (No. 3), which, ever since the year 1681, have been in the museum at Copenhagen. These have been fixed upon the bodies, and thus everything has been done to render the whole as complete as possible. These metopes have a very surprising effect in the strong light which falls obliquely upon them from above. The article "Basso-rilievo" in the "Penny Cyclopædia," published here, the author of which manifests the most acute knowledge of the art, contains the best account of these metopes, as well as of the bas-reliefs of the cella of the temple, that I have met with, so that I have found my own observations confirmed and completed. I will therefore extract some remarks from it. The representations of combats, which here, as in most other instances, are chosen for the ornaments of the metopes, afforded the advantage of producing for the most part diagonal lines, thus forming a contrast with the vertical lines of the triglyph and the horizontal lines of the cornice, and of the architrave, and at the same time a medium between both. Such a group, too, very completely filled the space

allotted to it in a natural manner. As these sculptures were connected with the great members of the outer pillars and entablature, it was necessary that they should produce a strong effect. This was attained by giving them a very high relief approaching to the round, for by the strong shadow which fell upon the back-ground, they were very decidedly brought forward. At the same time it was a point of importance that the figures themselves should receive the light as unbroken as possible, and therefore such positions were avoided, as would have thrown cross shadows on the figures, and thus injured the distinctness of the forms. It is worthy of remark, that the Greek artist retained in the metopes, longer than in the other parts, a certain antique rigour, because they were the most intimately connected with the architecture: this is evident here, when we compare them with the figures in the pediments.

The celebrated frieze which ran round the whole cella on the outside of the temple, and on which was represented the great festival celebrated at Athens once in five years, in honour of Pallas, runs here also round all four sides of the apartment. Besides fifty-three tables of the originals, there are plaster-casts of the whole west side; also a cast of the one table in Paris, and of some figures, now destroyed (Nos. 17 to 90). The lower edge of these bas-reliefs is about four feet from the floor, so that they may be very conveniently inspected. On the front, or east side of the temple, are seen the twelve gods,

sitting at their ease, to whom the Athenian virgins, under the superintendence of the magistrates, bring the offerings. From the north and south sides, joining the front, come the bulls intended for sacrifice; then the fine procession of the youths on horseback; lastly, on the west side, the preparations for this procession. I could not be satiated with admiring the richness, the animation, the beauty, and the delicacy of the divers attitudes. My attention was equally attracted by the excellency of the workmanship. As this frieze was at the top of the wall, in the vestibule of the temple, it was constantly in the shade, and received the strongest light, by reflection from the floor. To produce distinctness, under these circumstances, the above-mentioned author observes very correctly, "It was necessary to adopt a contrary course to that chosen for the metopes."

As a plain surface receives the light in a uniform mass, but every projection breaks it more or less, Phidias, in order to make the most of the scanty light, has chosen a very low relief. But here again all depended on making the figures decidedly stand out from the back-ground, which receives an equally strong light. Phidias has inimitably attained this object, by not making his figures decrease in relief from the middle, and so gradually blend with the back-ground, but stand in the whole of their height in right angles to the back-ground, from which they are by this means detached. In this manner a dark shadow was produced along the external outline,

so that the figures were very strongly marked; the outlines of such parts of the figures as fell within the surface thus raised, were, in order to break this surface as little as possible, rather engraved than rounded, and by this means, through the mass of light which the surface receives uniformly, they appeared very distinct from below, and in the chiaro scuro, even produced the effect of greater relief.

These bas-reliefs are in very different states of preservation. Those of the west side are the best—nay, astonishingly—preserved; those of the south side have suffered the most. This appears to arise in some measure from the quality of the marble, which on that side is mostly of a grey colour and of a slaty texture: at least those tables which are made of it have suffered the most. (Thus, from Nos. 60 to 68, and again 72 to 74.)

It was a matter of great interest to me to see afterwards the casts of several sculptures on the Temple of Theseus at Athens, which was built at the instance of Cimon, about thirty years earlier than the Parthenon. Three metopes (Nos. 155 to 157), which represent combats of Theseus, have a more antique appearance than the sculptures of the Parthenon: the bodies have some resemblance, in their proportions, with the Egina statues. In the head of one of two wrestlers, which has been preserved, the hair and beard are merely a thick, quite smooth, mass, as in the sculptures from Olympia, which I saw at Paris three years ago, in which it was evidently

left to the painter to mark the several locks and hairs.

The frieze from the Pronaos (Nos. 136 to 149) represents combats in the presence of six seated divinities. That from the Posticum (Nos. 150 to 154) represents combats of the Lapithæ and the Centaurs. The sculpture of these is very nearly approaching that of the Parthenon, and very excellent; only the proportions are a little shorter. The combats, with respect to the dramatic action, are between the metopes of the Parthenon and the frieze of Phigalia. The attitude of Cæneus, who, because he was invulnerable, was pressed to the earth by two Centaurs with great masses of stone, and, only his head and breast appearing, holds up his shield, is very like that in the relief of Phigalia; only here it is more spirited and animated, because he resists with more energy. This relief is very bold; the preservation of the epidermis on the whole, better than in the sculptures of the Parthenon; especially the narrow folds of the rich drapery are not so much broken at the edges, and therefore the effect is admirable.

From a small temple of the unwinged Victory in the vicinity of the Propylæa, there are here four reliefs from the frieze, about two feet high. They represent combats between Persians and Greeks (Nos. 158, 159), and between Greeks only (Nos. 160, 161). As well in the very spirited, highly dramatic conception, as in the management of the drapery, they are very near those of Phigalia: the proportions are here likewise, rather short—

the finishing indifferent. The combat over a dead body, in the first, is the most spirited representation of this kind which has come down to us from antiquity, and realizes Homer's description of the combat over the body of Sarpedon or Patroclus. Unhappily these reliefs are very much mutilated; all the faces are wanting, and the surface is for the most part much injured.

There are here also some important monuments, about a hundred years later, of the time of Praxiteles. Among these are the casts of the bas-reliefs of the Choragic monument of Lysicrates (Nos. 352 to 360), commonly called 'the Lantern of Demosthenes.' They represent, in groups full of life and spirit, the punishment inflicted by Bacchus and his attendants on the Tyrrhene pirates. Some are scourged, or burnt, by the Satyrs; others are in the act of being metamorphosed into dolphins. The representation of the head and upper part of the body, already transformed into a fish, while they still struggle with the human legs, is very peculiar, and yet has something graceful. In the treatment of the reliefs of moderate elevation, the same principal prevails in the management of the flat surfaces as in the Panathenaic procession. The execution is not remarkable, yet all the principal parts are marked with masterly precision. From another similar monument, that of Thrasyllus, is the colossal statue of Bacchus, which was placed on the summit of it. It appeared to me worthy of notice in this statue, that even at that period, when, in general, the elegant, the agreeable, and the tender,

prevailed in sculpture, the spirit of architectonic sculpture was so strictly retained. The god is represented sitting in an unconstrained, composed attitude, in large proportions, and robust form. His breast is covered with the skin of a lion; the long drapery is in simple, flowing, but much broader, and more sparingly plaited folds than in the statues of the time of Phidias. All this appears to me very judiciously calculated for an elevation of about twenty-seven feet, at which the statue was placed.

But this letter would become a pamphlet, were I to attempt to speak of all the monuments which attracted my attention among the three hundred and eighty-six which this apartment contains: I therefore request you to return with me into the apartment, also lighted from above, which contains the celebrated bas-reliefs from the Temple of Apollo at Phigalia. These are let into the wall in such a manner as to be on a level with the eye of the spectator, and therefore admit of the closest examination. They formerly adorned, as a frieze, the interior of the cella of that temple. As it was a Hypæthros, that is, one in which the daylight was admitted by an aperture in the centre, the reliefs received a direct and strong light, so that they are executed in high relief. Of the twenty-three marble tablets, eleven (Nos. 1 to 11) represent combats of the Lapithæ and Centaurs, and twelve (Nos. 12 to 23) combats of the Greeks and Amazons. There is a striking difference between the design and the execution: as representations of the momentary expressions of the most impas-

sioned action, they are unparalleled, and the finest things of the kind that have come down to us from antiquity. The striking contrasts which the two series offer, are employed with the rarest inventive skill. In the Centaurs and Lapithæ we see the extreme efforts of brutish rage and ferocity opposed to manly valour. The artist has, with the most surprising truth, entered into the spirit of these fantastic creatures the Centaurs, and taken advantage of their twofold nature. One of them, for instance, while holding one of the Lapithæ with his hands, kicks at another with his hind legs. In the combat of the Greeks and the Amazons, it is the heroic resistance of female grace against manly strength, which claims our sympathy in a more affecting manner. In combat, in defeat, even in death, the element of grace and beauty predominates. The sinking down of an Amazon, who has just received a mortal wound, is peculiarly fine. What art, thus to show the terrors of such events in the most striking manner, and yet at the same time to make the power of beauty so attractive! With all this, the work is in the highest degree unaffected; its beauty does not proceed from a general principle, which is coldly adapted to the objects as something external, but proceeds entirely from the subject itself, which is therefore never sacrificed to certain rules of beauty. According to the violent motion, the drapery, therefore, where it flies unconstrained, is slightly ruffled; but where it is stretched by the long strides, in the heat of combat, it is in stiff parallel lines, though a modern sculptor would not ven-

ture on them, as inconsistent with beauty. Lastly, the art is worthy of notice by which the several groups are connected together as a continued whole. Thus while rage moves the Centaur to bite one of the Lapithæ before him, on feeling himself attacked behind, he strikes out with his hinder-legs, so that this impulse, prompting him to self-defence, is connected with that of the enemy attacking him; which is to hasten to the aid of his companion. The proportions of the figures are, however, rather short; the workmanship on the whole by no means careful, and besides that, very unequal. In general, the combats of the Centaurs are more neglected than those of the Amazons. In the former, the execution extends no further than a decided indication of the principal parts—nay, in one place (No. 7), the front half of a Centaur is wholly missing. This circumstance is a remarkable proof in my mind how much greater stress the ancients laid on the richness of the design and the attitudes, than on the accurate representation and neat execution in the single parts.

After I had taken this long, deep draught from the purest fountain of Greek art, I felt myself satiated for the day, and I was therefore well pleased that the closing of the Museum compelled me to leave it.

LETTER VI.

Visit to the Duke of Devonshire—Claude Lorraine's Liber Veritatis—The British Museum, continued—The Terra Cottas of the Towuley Collection—Other Greek and Roman Sculptures in marble and bronze—Persian and Indian Sculptures—Articles of Virtù—The Portland Vase—Bronstedt's Pectoralia.

London, May 27.

When I went with the intention of waiting on the Duke of Devonshire, he was at his villa at Chiswick, near London, and I therefore left at Devonshire House my letters from their Royal Highnesses Princess Louisa and Prince Charles of Prussia. On the 24th I received a very polite note from the Duke, in which he invited me to call on him the following day. I found him a man of noble demeanour, whose features were expressive of so much goodness of heart, that I immediately conceived the most unlimited confidence towards him. He spoke with the highest respect of the Princess Louisa and Prince Charles; and then conducted me himself, about his mansion. It is situated in a court-yard, surrounded with high walls, and with a large garden. The arrangement of the apartments is very convenient; but it has only one story besides the ground-floor; and the exterior is by no means striking. On the other hand, the treasures of art and literature which it contains are of extraordinary value. Besides the rich gallery of paintings, of which I

took but a cursory view on this day, I saw in the Duke's sitting-room a glass-case, over a chimney-piece, containing a collection of antique-engraved stones, with some medals, five hundred and sixty-four in number, among which I observed several very fine ones. But how great was my joy when the Duke, at my request, took down the celebrated Libro de Verita, and allowed me to look over it at my leisure. This was the name given by Claude Lorraine to a book containing drawings by his own hand, of the pictures which he had painted. The extraordinary esteem in which his pictures were held, even during his lifetime, induced many painters to execute compositions in his style, and sell them for pictures by him, which might be proved to be not genuine by their not being entered in his "Book of Truth." The number of drawings is two hundred. On the reverse of the first a label is pasted, with an inscription in Claude's handwriting, which I here give you faithfully in his own orthography:—

Audi. 10 dagosto 1677
ce present livre Aupartien a moy que je faict durant
ma vie Claudio Gillee Dit le lorains
A Roma ce 23 Aos. 1680.

When Claude Lorraine wrote the latter date he was seventy-eight years of age, and died about two years after. He has, besides, written on the back of each drawing, the number, with his cipher, the place for which the picture was painted, generally the name of the person who bespoke it, and sometimes the year; but has never forgotten the "Claudio fecit." According to his will, this

book was to remain as an heir-loom in his family, which direction was so faithfully observed by his descendants, that all the pains taken by Cardinal d'Estrées, the French ambassador at Rome, to obtain possession of it, failed. The later heirs were, however, so little influenced by this species of filial piety, that they sold it, for the low price of 200 scudi, to a French jewel merchant, who sold it again in Holland, whence it came into the possession of the Duke of Devonshire, by whom it is held in due honour. The well-known prints, after Barlow, in the work published by Boydell, give but a very general and monotonous representation of these fine drawings. The masterly, light, and delicate mode of the execution, from the slightest sketches to those which are finished with the greatest care, really exceeds belief. The latter have the effect of finished pictures. With the simple material of a sketch with the pen, Indian ink, sepia, or bistre, laid on with the pencil, and heightening the lights by white, the character of every time of the day, the sunny, the cool, and the misty, are expressed; for the general tone of the freshness of morning, he has most happily made use of blue paper, and for the warm glowing tone of evening, of sepia. Some are merely traced with a pen. In one (No. 27) only the principal forms are slightly marked with a black-lead pencil, and the broad masses of light laid on in white with a pencil. In a bookcase which the Duke opened, I saw splendid volumes which contained great treasures of engravings of Marcanton and other ancient and scarce masters. Great,

however, as my longing was at this sight, I resisted the temptation, on the principle which I had laid down, on account of my limited time, not to look at anything here in England which can be seen on the Continent. The Duke is a great connoisseur and friend of the ancient dramatic literature of the English. He showed me some volumes of his collection of old dramas, which is the richest in the world, and increases every year; he means to have a catalogue of it printed. How ardently did I wish that Tieck had been here to revel in these treasures! His Grace dismissed me with the kind permission to see his collections of works of art every day, and gave me two letters of admission to his country seats at Chiswick and Chatsworth.

Still, however, I owe you a report of numerous works of art in the British Museum. Besides a general view of the arrangement, I can, however, only give you some particulars of the most important of the several divisions. The suite of rooms leading to the lofty central hall forms that part of the Museum which was built expressly for the Townley Collection. All these apartments, with the exception of one, receive light from above, which, however, is in some instances too much deadened by the ground glass. In the first are the celebrated terra cottas of that collection. Most of them are let into the walls as bas-reliefs, but some of them are too much raised for their small size. In this ordinary material, which allowed even persons of moderate fortune to have around them the noblest ideas of art, the ancients

have left us an abundance of the most beautiful designs, and especially of the most elegant grotesques which frequently served to adorn friezes. Of the eighty-three which are collected, the greater part are distinguished by their composition, and several by their excellent workmanship. Such are combats between Amazons and Griffins (No. 4), and between Griffins and Arimaspi (Nos. 7 and 8), of very graceful design, symmetrically treated in the manner of Arabesques. A female (No. 12) surrounded by her maidens, in whom the greatest grief is expressed, in the most affecting and noble manner. She is supposed to be Penelope mourning for Ulysses. The bearded Bacchus (No. 14), with the Methe, or personified drunkenness, both with the thyrsus, of severe yet easy design. From the collection of Sir Hans Sloane, Machaon wounded, to whom Nestor gives something to drink (No. 20). The anxiety of the old man is admirable. A hero, probably Orestes, imploring the protection of Apollo: grief and supplication are expressed in a very noble manner (No. 53). Two fauns kneeling, celebrating the Vintage (No. 22), and two looking at their reflection in a vessel of wine (No. 31). A Bacchante presenting a basket of figs to the goddess Pudicitia (No. 27). A Satyr and a Bacchante dancing, and rocking the infant Bacchus in a corn van (No. 41), are all extremely diverting in the design, and full of animation. Lastly, I mention two virgins at the two sides of a burning candelabrum (No. 54), not only on account of the extremely elegant workmanship in the more ancient Greek style of art, but especially on account

of the treatment of the drapery, which marks the transition from that laid in regular plaits to the freer cast of the folds. The statues of two Muses, about three feet high (Nos. 38 and 40), are distinguished by their beautiful proportions and elegant drapery.

The second room is round, with a cupola. A large statue of Venus, opposite to the entrance, has a fine effect (No. 8). The look cast upwards, the noble character of the head, the slender and dignified figure, show it to be a Venus Victrix. The lower part of the body is clothed like the celebrated Venus from the island of Milo, in the Museum at Paris; and the other parts, especially the breast, have near affinity to it: the form and attitude are, in my opinion, more noble than in the celebrated Venus of Arles, also in the Paris Museum, which belongs to the same class of statues of Venus. This statue was found by Gavin Hamilton in the baths of Claudius, at Ostia, in the year 1776: the tip of the nose, the left arm, and the right hand are new. It is made of two blocks of marble, which are joined where the drapery begins. Next is a Caryatide (No. 4), which formerly supported the portico of a small temple of Bacchus, near the Via Appia. It is very interesting to compare this statue with a similar one in the hall of the Elgin marbles which came from the Pandrosion. The broad rectilinear, strictly architectonic style of the latter, which is much more noble, is in this statue freer and more flowing, without, however, losing the principal character. We see from this with what sure tact

the ancients adhered to a principle once recognised as correct, and contented themselves with modifying, without departing from it. This is one principal foundation of the high perfection of ancient art. Four colossal busts, two of Pallas and two of Hercules, are extremely worthy of notice. One of the latter (No. 12) is a highly important monument of the transition from the earlier conventional, to the more recent free style. The character of Hercules, notwithstanding the severity and reserve in marking the prominent forms, is already perfect in the face, and in the more early and dignified manner; the forehead and mouth in particular are very noble; the nose is new. On the other hand, the short hair consists, as in the Egina statues, of detached, spirally twisted locks, which look as if they had been moistened. The workmanship is very careful and decided. The other colossal bust of Hercules (No. 11), found near Vesuvius, and presented to the Museum by Sir William Hamilton, is entirely in the more modern style, with very prominent forms. The swollen Pan's ears, as they are called, are wrought with remarkable care. The nose and part of the right cheek are new. The workmanship is quite free and very good, the character more noble than in the Farnese Hercules. The bust of Minerva (No. 16), found by Gavin Hamilton, near Rome, is likewise an interesting transition monument. The cheeks, in their breadth and fulness, approach the Egyptian monuments. On the other hand, the character of the goddess is fully expressed in the finely formed

nose and the delicate open mouth. It is of Parian marble, and the workmanship very decided. The sockets of the eyes were formerly filled with some other material, and the locks of the hair and earrings were of metal. This is proved by a spot of rust on the left side, and a piece of metal on the right; also by the ears being pierced. The helmet with two owls and the tip of the nose are new. In the other bust of Minerva (No. 1), the great injury it has sustained is much to be lamented (the nose, chin, under lip, a part of the upper lip, and one ear are new); for the forehead and cheeks are exceedingly grand and noble; the hair admirably managed—both far superior to the Pallas of Velletri. Among the sixteen numbers in this room, I must mention two marble vases (Nos. 7 and 9), with Bacchanalian scenes, which, in form, invention, and the execution of the bas-reliefs, have all the charm of Greek art. Unfortunately they have needed much repairing, particularly the last.

The third room has much that is interesting among the fifty-one objects which it contains. Of the statues, I particularly noticed No. 22, an almost unclothed Venus, about three feet high, found in the year 1775 near Ostia, for its noble slender proportions and the exquisite workmanship. The arms are new. Next to this (No. 35) is to be remarked a statue playing on the flute, about three feet high, ending in a Herma, which was found in the villa of Antoninus Pius. The style of the very elegant workmanship of the curly-pointed beard indicates a work of ancient Greek art. The expression of the mouth blowing

the instrument is very natural. This statue, belonging to the Bacchanalian class, is here called Pan. A number of Greek busts, partly divinities, partly portraits, placed in this apartment, are highly interesting. You feel yourself, among them, in the most noble and polished society, in which goodness and benevolence, refinement and beauty, combined with loftiness of mind, and calm genuine enthusiasm, are alternately attracting your attention. The portraits are called Homer, Periander, Pindar, Sophocles, Hippocrates, Epicurus, and Pericles. Though some of them, as Pindar and Sophocles, are very doubtful, and Periander is certainly only a later representation of him, because the art of his time was not capable of such detailed portrait-like workmanship, the busts are however worthy of such names. It was a point of particular interest to me to see the bust of Pericles (No. 32), with the right name, because I was thereby enabled positively to recognise as a Pericles a bust in the Berlin Museum (No. 396), which has hitherto been marked in the catalogue as unknown. The bust of the celebrated physician Hippocrates (No. 20) is one of the most beautiful Greek busts that have come down to us. But I never before saw heads of the bearded Bacchus so finely expressive of the noblest character, so full of intellect and paternal benevolence, in various gradations, from the primæval to the almost too free art, as here in Nos. 19, 27, 29, and in that which is called Sophocles (No. 26). For this bust is really either such a Bacchus, or an ideal portrait of the poet, to whom, as the most

worthy disciple of his patron God, these features, in the most exquisite taste, have been given. On the other hand, a Herma of Bacchus (No. 30) has something of individuality, and it is not unlikely to be a portrait. An unknown bust (No. 44), which represents a man of genius, is a masterpiece, both in conception and execution: a worthy companion is a head of Mercury, on a modern Herma (No. 21), of very refined expression, in which only the opened eyes and the tips of the locks call to mind the older period of the art. A Herma of young Hercules, wearing a wreath of poplar (No. 46), is, both for the workmanship and the nobleness of the design, one of the most beautiful representations that I know of that demi-god. Most of these busts are in an extraordinary state of preservation.

Among the fine reliefs in this room, the most distinguished are the celebrated Apotheosis of Homer (No. 23), formerly in the Colonna Palace, purchased for the Museum, in the year 1819, for 1,000*l.* sterling, and a Castor taming a horse (No. 6). In the very flat relief, the principle is observed as in the Panathenaic procession, and the fine design is treated with much freedom; but the profile, in the line from the forehead to the tip of the nose, has still the same oblique direction as in the paintings on the older Greek vases, with black figures on a red ground. It was found by Gavin Hamilton, in the year 1769, in Adrian's Villa on the banks of the Tiber. In this room, too, is the visit of the bearded Bacchus to Icarius (No. 4), which is often met with, a re-

lief of ingenious design and very good workmanship, which was engraved by Santo Bartoli, when it was still in the Villa Montalto.

The fourth small room contains only twelve articles, of which the large statue of an Apollo (No. 2) is above all important, as a work of transition from the conventional to free art. The forms of the body are treated in a great style, yet with a certain severity; the head is rather small in proportion, the features noble, though rather stiff. The widely-opened eyes, and the manner in which the locks of hair are bent at their tips, are especially more in the ancient manner. The execution is extremely careful and precise, the state of preservation excellent, for only the nose, the end of the right arm, and the left hand, are new. This work, (which is in the middle, between the Egina sculptures and those of the Parthenon,) came from the collection of Choiseul Gouffier. The statue of a Thalia (No. 5), found in the baths of Claudius at Ostia, is particularly distinguished by the drapery, which is in small folds and very highly finished. Here are some very good Roman busts: Trajan (No. 1), Adrian (No. 12) Marcus Aurelius (No. 6), and Lucius Verus (No. 7). The head of a young Hercules (No. 9) attracts notice by the noble character, the precise workmanship, and the admirable treatment of the short hair—only the nose, and part of an ear, are new.

The fifth room contains a valuable collection of Roman and Etrurian coffins and inscriptions,

such, however, as are frequently met with elsewhere. There are in all forty-six pieces.

Among the eighty-six in the sixth room, a great many are of the latter Roman period, and of little importance. The torso of a Venus (No. 20), about a foot high, is graceful in the design, and of excellent workmanship. Some reliefs, however, are distinguished by very spirited invention. These are, first, Achilles among the daughters of Lycomedes (No. 2), the workmanship of which is very good. Secondly, Captive Amazons with their shields and battle-axes (No. 9). Thirdly, a lightly-clothed Bacchante (No. 28), wonderfully graceful and spirited, in passionate excitement, brandishing a knife in her right hand, and the hind quarter of a deer in her left hand. The right foot, a piece of the drapery, and the deer are new. Fourthly, animals in repose, with an old and a young faun (No. 57), so full of life and character, that you fancy you behold an Idyl of Theocritus transformed to sculpture. Next to this, the head of an Amazon (No. 25) deserves mention, for the noble expression of grief, and the admirable workmanship, which, in the stiffness and in the stringy treatment of the hair, belongs to the older period. A bust of Caracalla (No. 51) is very spirited, and of good workmanship. Lastly, I was extremely interested by two frontlets from Athens (No. 57), of terra cotta. On a thin layer of stucco, they are painted in white ornaments on a red ground, which produces a very good effect. A bust (No. 43), marked as unknown, has much

resemblance with Heliogabalus; a profile head, in relief (No. 1), described as an unknown Greek philosopher, appears from the character and workmanship to be a piece of Roman sculpture, perhaps from a triumphal arch.

The seventh room contains only lead weights, marked with the names of different emperors, which were found in England, and are interesting, as proving the ancient working of the lead mines in that country. I could not gain access to the eighth room, in which mummies with their sarcophagi, and smaller specimens of Egyptian art, are preserved. As the ninth and tenth rooms are not in this suite, and contain the articles of virtù, I proceed at once to the eleventh.

Among the ninety-five pieces in this tolerably large room, which is lighted by side windows, most are interesting only in an antiquarian point of view; yet there are some statues and reliefs which are important as works of art. The principal is the finest copy of the celebrated discus-thrower, Myron (No. 19), of which it is well known that many copies have come down to us. The very moment of his throwing the discus is expressed with incomparable spirit, in the attitude of the whole body. Though extreme exertion produces a very strong play of the muscles, it is by no means exaggerated by excessive prominence; but all is kept flat. In the other repetitions of this statue, he is looking after the discus; here, sideways. Though the head does not appear to belong to it, it has been very happily adapted by the restorer, to the attitude and ex-

pression of the statue. This carefully executed statue is, on the whole, very well preserved, for, except some small pieces which have been let in, only the left hand, and the right knee, and on the head only the nose and upper lip, are new. Next to this, the statues of two Fauns are worthy of notice. In one of them, from the Rondanini palace, who beats the cymbal (No. 18), the old parts, the torso, and the right leg to the knee, are admirable in the character and execution of the vigorous muscles. This statue was not purchased till 1826. In the other, the pleasures of intoxication are expressed with uncommon life, and the workmanship of the few parts that are not damaged is very good; for it is very much injured and repaired. On the head there are holes, which served to fasten a wreath of metal. Among the bas-reliefs, the fragment of a Bacchanalian group (under No. 13) is distinguished by good workmanship, and by the wonderfully beautiful attitudes of a sinking Bacchante. A bust (No. 39), stated in the Catalogue to be unknown, of good workmanship, I take to be that of Julius Cæsar; at least, it has a most striking resemblance with the admirable bust of him in the Berlin Museum.

In the twelfth room are eighty-seven pieces, among which a great number of inferior importance, both in extent and value, are from the Hamilton Collection: of the many valuable objects, I was struck with the head of Apollo (No. 4). In the noble form and the animated expression, it immediately brings to mind the Apollo in the collection of Count Pourtales at Paris: the admirable

precise execution of all the parts, especially of the rich, beautifully arranged hair, heightens the charm. Unhappily the nose, and a part of the cheeks, are new. The head of a Diana (No. 2 to 6) is, for the execution, especially of the rich hair, one of the most highly finished that I know; part of the nose, the chin, and part of the cheeks, are unfortunately renewed. Here, too (No. 12), is the beautiful female bust, the lower part of which is enclosed in a flower, on which account Townley took it to be Clytie, metamorphosed into a sunflower. He bought it at Naples, from the Lorenzano Palace, in 1772.

Thus I have gradually returned to the central hall, into which I went again to examine more closely the old Persian and East Indian sculptures, which are there preserved.

The first consist of a considerable number of bas-reliefs which adorned the ruins of the ancient palace of the kings of Persia at Persepolis; partly the originals themselves, partly plaster casts. They show a peculiar, and in certain limits, highly cultivated style of art. As in the relievos of the Egyptians, all the figures and heads are in profile, the eyes, as in them, being represented *en face*. The heads are formed upon a good model; the nose at the root is properly elevated, and only rather too much bent at the lip; the fine beard and the luxuriant hair fashioned like a wig, is very carefully laid in regular locks, which have some resemblance with the old Greek sculptures. The total impression of such a head, is that of a grave, dignified man. This is in an especial degree

peculiar to the sovereigns on the throne, towards whom several figures following each other, bow with much solemnity. The rectilinear snapped folds of the long garments have likewise some resemblance to those of the old Greek sculptures. The proportions of the bodies are correct, the hands natural and well formed. Horses too, where they occur, are well made, except that the heads are too short and thick. The relievo, which is throughout low, does not so decidedly stand out from the back-ground as in the Greek sculpture; but within the exterior outlines of the figures the same principle is followed, by which the several parts are indicated, more by sinking in than by rotundity. The execution is on the whole neat and careful, especially in Nos. 86 and 89. Some architecture with stellated ornaments in No. 22, and the wheel of a carriage, are very elegant. These monuments certainly give no unworthy idea of the manners and actions of the old Persian kings, such as Cyrus or Darius Hystaspes.

The monuments of East Indian sculpture are very far inferior to them. They are statues, or very high relievos; they are extremely deficient in style, and very barbarous. The type of the face is disgusting, the lips swoln, the eyes placed obliquely, the nose long, narrow, and like the whole oval very pointed. The bosom and hips of the females excessively large, and the waist extravagantly slender, yet the execution is tolerable. We must not, however, draw a conclusion from these sculptures, respecting the art of the Indians

in general; for some sculptures from Java in the Cabinet of Arts at Berlin, manifest much more sense, notion of style, and a better taste.

Between the eighth and the eleventh room, a staircase leads to the articles of virtù. In the centre of the first small room stands upon a pedestal the universally celebrated Portland Vase. This vase was found in the sixteenth century in a sarcophagus, in the sepulchral chamber called Monte del Grano on the road from Rome to Frascati, and was called after the family into whose possession it first came, the Barberini Vase. About forty years ago, Sir William Hamilton, who had become possessed of it, sold it to the Duchess of Portland, from whom it received its present name of the Portland Vase. In the year 1810, it was placed by the Duke of Portland in the British Museum. This very elegantly-shaped vase, which is about 10 inches high, consists of a dark blue glass, over the surface of which, a fine coating of white opaque glass was melted. On this white coating the figures which were to adorn the vase were drawn, executed in the manner usual in cameos, and then all that part of the white coating not included in the outlines of these figures was ground off, so that they are very strongly relieved by the dark ground of the blue glass, and produce an effect resembling that of the onyx cameos. The relief of these figures in the thin coating is so low, that the general form of the vase is not broken by it, and all the parts within the external outline are most delicately modelled, on the principle of the relievos in the Panathenaic

procession by almost imperceptible elevations and depressions. It has not yet been ascertained what these figures represent; but the delicacy of the forms, the singular grace of the movements show that they are of the period when art was in its highest perfection. The finishing of the heads and the folds of the drapery is very slight, and sometimes almost meagre. This vase, which was probably made in the first century, has once been broken, but all the pieces are there, except one very small one. Mr. Hawkins, the obliging superintendent of this department, showed me a considerable number of ancient fragments of similar vases, which throw an interesting light on the mechanical process of such works. Some were still superior in execution to the Portland vase. I greatly admired the variety of the most beautiful patterns in manifold assortments of colour.

In a glass case before the window, is the largest collection of Persian cylinders with which I am acquainted; they are above a hundred in number, and by each there is a cast in sulphur. They were purchased in the year 1825, with the collection of Mr. Rich. In the workmanship and the character of the figures, they much resemble the monuments of Persepolis. In some of them the execution is very good, while in others it is rude.

The principal portion of what is contained in the following tenth room, is the collection of Sir William Hamilton. In the middle are the Greek vases, so well known through the works that have been published upon them, which, however, are now of subordinate importance, since the discovery

of the immense treasures which have since been obtained. Among the bronzes the two celebrated breast-plates or fragments of a Greek suit of armour, which were found in a tomb in southern Italy, and were long in the possession of Mr. Brönstedt, are by far the most valuable. Each of these has the group of a Greek overpowering an Amazon, most delicately chased in very thin plates of metal. Both have suffered much by oxidation, so that each of the Amazons wants an arm. The surface of the right breast-plate is especially much corroded. They are the finest specimens of this kind that have come down to us from antiquity, which I have yet seen. All the advantages of entire freedom in the art are united in them with the salutary architectonic laws of the earlier period. As these ornaments were placed symmetrically on the two sides of the breast, the general design in each is the same. The Greek wearing only the chlamys and helmet, has already with the right hand laid hold of the hair of the Amazon, who has sunk upon her knee, and holds in her left hand a large round shield, which, however, is preserved in only one of them. They rather express in general, victory and defeat, than the act of putting to death. In the same manner as in the Metopes of the Parthenon, a certain composure is united with the most violent exertion. In the details, however, a slight variation may be discovered, for the one Amazon still resists, the other makes no further effort to ward off death. In the rather short proportions and the treatment of the drapery, there is a great resemblance with the frieze of Phigalia; but here,

every thing is most delicately and perfectly executed in the figures, which are scarcely three inches high. The expression of pain in the countenance of the mortally wounded Amazon on the right breast-plate, is very remarkable, and the head of the Greek, on the left, particularly noble. Even the little shields and helmets have delicate ornaments. We see how high in the scale of art such an ancient Benvenuto Cellini stood.

Among the other bronzes a large raven struck me, by the singular finish of the plumage. Also a lectisternium of the most delicate shape, in which beautiful silver ornaments are inlaid, and a candelabrum, which by its size, form and workmanship, is of a very rare kind.

In a glass case there are ancient ornaments, among which are, two ear-rings, with the finest filigree work, and a necklace with emeralds, would certainly please you. Mr. Hawkins showed me some others, which were lately found in Etruria, and obtained by the Prince of Canino. They were in part quite flat, round pieces of mother of pearl, very thinly covered with gold, and partly gold beads covered with the most delicate filigree.

The collection of engraved stones, which are in another glass case, contains many that are very beautiful, but cannot be compared in excellence as works of art, or in extent, with the fine collection of Stosch in our museum. Among the terra cottas are many highly interesting, such as some groups of divinities, who are throned together upon a seat. But on the whole, our collection of this kind is richer and more important, especially

in beautiful architectural ornaments. Some ancient carvings in ivory, which Mr. Hawkins showed me, are very remarkable. A small group of two figures is in good preservation; a front face is very beautiful and of good workmanship.

Most of the other branches of articles of virtù are extremely well furnished, both in number and selection; such as arms, metallic mirrors, lamps, sacrificial utensils, Roman weights, &c. But you must now again follow me into the centre of the building, in which the greater part of collections of natural history is placed, in order to come to Payne Knight's collection of bronzes, which is placed for the present in five cases. He began to form it in the year 1785. A great number of them he purchased from the Duke de Chaulnes, and found means to obtain others from Italy and Greece, nay, even from India and Egypt. The collection therefore contains a great number of Indian, Egyptian, Roman, and Greek bronzes, mostly figures, but also some utensils, which are interesting for their workmanship and form. Among the figures, however, there are far more which are remarkable in an historical or antiquarian point of view, than, properly speaking, beautiful. Thus it would, perhaps, not be easy to find so great a number of bronzes of ancient Greek and Etrurian art congregated in one place as there are here. Among the first, a female figure, perhaps a Venus, is distinguished by the careful execution, the delicate ornaments of the edge of the drapery, and the most beautiful patina. Of the latter there are four reliefs from the celebrated car, a votive offering, which was

found, in the year 1812, in ancient Etruria, between Perugia and Cortona. The form of the countenances, as well as the whole style of the art, agree with the ancient Greek monuments, and indicate the most decided influence from that quarter. The manner of the workmanship is very remarkable: the relievos consist of thin plates of silver, on some parts of which gold plates are fastened with rivets. This kind of work was called by the ancients Empæstic. If the relievos are seen on the reverse, they appear as if they had been beaten out over moulds of some solid material, most probably wood.

Among the really beautiful bronzes, are especially several which were found in the year 1792 near the ancient Dodona, in Epirus. Such is an Apollo bending his bow, of the greatest elegance and most exquisite finish. Such are two small statues of Jupiter. The bust of a marine god is very ingenious, the face about three inches long. It is erroneously called a Pantheistic bust, for it has no insignia which do not appear with other marine divinities—viz., the fishes in the hair, the crab's claws on the forehead, the ox's ears, the leaves of marine plants in the fleshy parts, and the nipples of goats on the breast. Lastly, I noticed a hermaphrodite standing, of very fine and elegant workmanship.

This evening a great pleasure awaits me, by the goodness of the Duke of Cambridge. I have again received a ticket for the concert of ancient music.

LETTER VII.

Concert of Ancient Music—God save the King—Lablache—Giulietta Grisi—Rout at Lord Francis Egerton's—The British Museum, continued—Drawings and Engravings—The Pax of Finiguerra—Relievo by Albert Durer.

London, June 1.

THE last concert was again interesting to me in many respects. As the queen was expected, the company was more numerous and brilliant than on the former occasion. As soon as she appeared with her attendants in the gallery opposite the orchestra, all the company rose, and remained standing till "God save the King," with which the concert opened, was ended. I heard this noble national anthem for the first time in England. The words correspond with the fine air; they express the union so peculiar to the English, of enthusiastic loyalty, and noble freedom; for, after imploring Heaven to shower down every blessing on the head of the sovereign, it concludes,—

> "May he defend our laws,
> And ever give us cause,
> With heart and voice to sing,
> God save the King!"

The effect of the whole was wonderfully grand and overpowering. I felt the proud, calm confidence entirely and worthily expressed in it,

with which this great nation is justly penetrated. At the words—

> "Oh, Lord our God arise,
> Scatter his enemies,
> And make them fall."

I could not but call to mind the glorious deeds of the English in arms, both in ancient and modern times. It was very appropriately followed by Handel's majestic Coronation anthem. Another long cherished wish, to hear Lablache, the first bass singer in Europe, was likewise gratified: the uniform sonorousness and facility of his whole extensive scale, excited my admiration even more than the truly unparalleled torrent of sound which he pours forth from his broad and powerful chest, and which completely fills the ear in the most delightful manner. In Mozart's fine air from 'Figaro,' "Non più Andrai," he brought forth in a masterly manner, the dramatic expression of comic insolence which is so admirably depicted in it. Giulietta Grisi sang two of the principal airs of Donna Anna, in Mozart's 'Don Giovanni.' She has improved very much since I heard her two years ago in Paris; but notwithstanding the great cultivation of her voice, the rare facility and elegance of her execution, she is deficient, compared with Malibran, in enthusiasm, and in bold dramatic conception. I again derived much pleasure from two glees, one of them a song of fairies, by the Earl of Mornington, the father of the Duke of Wellington, breathed cheerfulness, delicacy, and grace; the other, the song of an old Spartan warrior, after Plutarch, by Dr.

Cooke, admirably expressed serious, manly self-confidence. Unfortunately, I could not wait to hear the second part, which contained many very attractive pieces, because Lord Francis Egerton, the possessor of the first private gallery in England, had given me an invitation for the evening. His Royal Highness the Duke of Cambridge had had the goodness to favour me with a letter to him, and I was received by his lordship with much kindness, and shown the different apartments of Bridgewater House. He is well acquainted with German literature, and translated Goethe's 'Faust,' and very lately, Raumer's 'Historical Researches in Paris.' The treasures of the celebrated Stafford, or Bridgewater gallery, are distributed in a long suite of apartments, which the family in general occupy, and thus constantly living among the pictures, enjoy them in the most convenient manner. On this occasion, the capital pictures were splendidly illuminated by lamps with reflectors, so that I dwelt with rapture, now upon a Raphael, now upon a Titian. The effect of one of the finest morning landscapes of Claude Lorraine was magical. Raumer, too, whom I met there, took a lively part in these observations, especially as we knew hardly any individual in the brilliant assemblage which filled the rooms. When I went away at midnight, I met other persons just coming.

On the following day I was again in the British Museum, and I accordingly continue my account of it.

The collection of drawings and engravings is kept in a new apartment of considerable size, lighted from above, the cases in which are ornamented with busts of celebrated men, and one wall with an admirable portrait of Sir William Hamilton, by Sir Joshua Reynolds. The keeper of this collection is Mr. Young Ottley, whom I have so often mentioned, who has a more general and profound knowledge of art than any other man in England. His personal acquaintance was therefore very instructive and agreeable to me; and he did the honour of these treasures of art in the most courteous manner.

The drawings of the great masters have a peculiar charm. By them, more than by works of any other kind, you are introduced into the secret laboratory of art, so that you may follow a painting from the first germ through its various stages and changes, till it attains its perfect form. Mr. von Rumohr, with his usual refined sense of art, directs our attention to the sure mechanical taste with which these old masters always employed in their drawings the material which was best adapted to the object they had in view. If they wanted to sketch upon the paper a first thought just as it arose in the fancy, they usually chose the red Italian chalk, with which sketching is so easy, or the soft Italian black chalk. The breadth and softness of the strokes immediately gives to such a first sketch something picturesque and massy; and, at the same time, the material allowed of further finishing, in a high degree, if it were desired. But if they wished to arrest a rapidly

passing effect in nature, as it was fresh in their fancy, to seize an accidental, happy, quickly changing cast of drapery, or to mark sharply and distinctly the main features of some character, they preferred the pen, which allowed them to unite the easy flowing line with the sure and distinct indication of the forms. If they desired in the portrait, in a study, in the composition, to express the most delicate movements of the forms, the fine play of the surfaces lying within the outlines, they generally took a rounded silver pencil. On paper covered with a mixture of white-lead and pale yellow ochre, verdigris, or some red, such a pencil marks but lightly and softly, and therefore allows of changing and improving *ad infinitum*, and by leaning harder, at length to mark decidedly, among all the others, the design in favour of which the artist has determined. If they wished to decide on the main distribution of light and shade, the full camel's hair pencil dipped in sepia or Indian ink, with its elastic point, its bold fulness, led the most rapidly and surely to their object. In such drawings the outlines of the forms are often not marked, but result only from the limits of the shadows: when it was required, at the same time, to mark the form, the use of the pen was added. Lastly, for a more detailed marking of light and shade, coloured paper afforded them a middle tint, by the help of which they produced, with black chalk in the shadows, and white in the lights, a very delicate gradation and a great relief of the parts. On account of these many advantages, this mode of drawing has been

very commonly used. It is not till after having seen, from a great number of such drawings, on how many sides a picture has been conscientiously prepared, that we can understand the great perfection and extraordinary composition of so many pictures of the times of Raphael; and it is not till we have learnt to consider such pictures as the final result of a long series of studies of the most highly gifted minds that we are penetrated with a due sense of their great value.

Now, if no branch of the study of art in this manner, is more attractive than that of drawings, certainly there is none more difficult. Nothing but the most intimate familiarity with the feelings of the masters, as they are expressed in every line, can serve as a sure guide in this labyrinth. For there is not only an infinite number of studies made by very eminent artists, for instance, by the Carracci, after the works of Michael Angelo, Raphael, &c., with much spirit and great skill, but both in ancient and modern times skilful individuals have made it their business to derive a profitable income from the imitation of the drawings of great masters. Hence there is no other kind of collections so unequally composed as that of drawings, inasmuch as the most admirable original is often accompanied by an indifferent copy.

This may be said in a considerable degree of the two bequests of Payne Knight and Mordaunt Cracherode which compose this collection. There are, however, among the former, excellent drawings of the several Italian schools, and a great number by Claude Lorraine; in the second, very

good drawings of the Flemish and Dutch schools, and also many choice specimens of the Italian.

I must be content with giving you a few particulars of some of the most remarkable.

The richness of the gallery of *our* Museum in pictures of the Italian school of the fourteenth and fifteenth centuries, has led me particularly to study them; and I therefore viewed with much interest several drawings of that age.

Two male figures in long garments and three females, a masterly fragment, drawn with the point of a pencil upon parchment, which is here assigned to Giotto, appeared to me to belong decidedly to the old school of Sienna, probably to Simon Martini, usually called Simon Memmi. I found in them the same feeling as in his little pictures in distemper and miniature, and likewise the long proportions and rather small hands.

An archer, marked "Giotto Fiorento, 1305," has far less of this master; the figure designed with a pen in a masterly manner, on reddish paper, and heightened with touches of white, is so free and animated, and the landscape, too, is so finished, that it cannot be earlier than the middle of the fifteenth century. Nay, I find in it the style of Antonio Pollajuolo, which was directed chiefly to the indication of the form and motion, who was properly a sculptor, and only painted occasionally. It was perhaps a study for his principal work, the Martyrdom of St. Sebastian, in the Chapel of the Vestibule of the Servites in Florence.

An elderly man in profile, drawn with much animation and spirit, with a silver crayon on

reddish paper, here called Agnolo Gaddi, is, in my opinion, justly ascribed by Passavant to Masaccio. On the other hand, I cannot agree with him in assigning to the latter artist a paper filled with studies on both sides.

The fragment of a drawing of Antonio Pollajuolo, in which naked figures are designed with the pen and washed with Indian ink, is admirable. It strongly calls to mind his celebrated copper-plate of the furious combat between naked men, and belongs to his latest period.

In the head of a young girl, which is attributed to Dominico Ghirlandojo, I decidedly recognise one of the most beautiful drawings of Filippino Lippi with which I am acquainted. In the whole manner of conception it wonderfully agrees with the portrait of this artist by himself, in our Museum. (Division I. No. 192.) On the other hand, another female portrait, nearly a full face, is indisputably a highly-spirited work of Dominico Ghirlandojo.

Among the drawings which bear the name of Lionardo da Vinci, the head of a man in profile, drawn with silver crayon on blue paper and heightened with white, is particularly striking, by the grandeur of conception peculiar to him. The strokes are, according to his custom, all in a direction approaching the horizontal. Another head, showing the full face, is highly finished. Two pen-drawings of old men and women give a very striking proof of his love of deformities. There is also a specimen of his inclination to the fantastical, in a masterly-designed group,

in the same manner, of monsters of the most strange forms biting each other.

Of the drawings ascribed to Michael Angelo Buonaroti, the best is the study for the prophet Jonas, in black chalk, in which, according to his manner, the forms are indicated with the most profound knowledge, and extreme grandeur. Most of the others are doubtful.

The nine drawings ascribed to Fra Bartolomeo appear to me to be all genuine. Among them is the sketch for the altar-piece of St. Bernard, to whom the Virgin and Child appear, which is mentioned by Vasari; and a pen and ink study for his celebrated St. Mark, now in the palace Pitti. The study for a risen Christ, in the act of benediction, drawn on grey paper with Indian ink and white, is particularly fine. Two others, drawn with the pen, in his rather cramped style, representing Holy Families, deserve mention for the excellence of the composition.

Of the Roman school there are likewise some very fine drawings.

An angel with a violin, looking upwards, a pen-and-ink drawing indicative of very refined feeling, which here passes for a John Francia, is ascribed by Passavant to Perugino. I also find in it more of the enthusiastic, visionary feeling, of that master than the more quiet melancholy of Francia. On the other hand, the head of an old man, very carefully drawn on brown paper, which Passavant likewise ascribes to Perugino, appears to me to be rather a

drawing by Pinturicchio. I find in it the greater truth to nature, peculiar to that master, but less genius in the conception. A group of horsemen and two men on foot, for a picture of the Wise Men's Offering, here called a Raphael, is perhaps also by Pinturicchio. There is at least in all the parts a great resemblance to the large picture of the Wise Men's Offering in our Museum. (Division I. No. 212.)

You may conceive my joy when I found, among the drawings of Raphael, a study for the young Magus in the Wise Men's Offering, painted in water colours, which was purchased some years ago, for our Museum, of the Ançajani family, in Spoleto. The drawing with the point of the pencil, heightened with white, is unfortunately much damaged. The figure is seen from the other side, and the head rather more in profile.

Of the other drawings by Raphael, the following had the greatest attraction for me:—

A number of children, in which the most graceful, and, from the animated motion, passing attitudes, have been, as it were, caught from nature, and fixed with a silver crayon upon a reddish paper. Among them is that of the Young Child, just awaked in the lap of Mary, which, stretching itself, looks affectionately up at her; so many copies of the picture of which are in existence.

Three pen and ink drawings.—A man kneeling, slightly sketched from the life, wonderfully true to nature. A man seated; extremely well understood, in some more finished parts. Lastly, a

study of drapery for the figure of Horace in Parnassus, in which the masses are admirably expressed by the broad treatment.

I looked with much interest upon the drawing on which Raphael has written the well-known sonnet, "Un pensier dolce e rimembrare," &c. The lightness and delicacy which give such elegance to his pen-drawings are observable in his hand-writing. The very slight sketches for some figures in the Disputa, which this drawing contains, besides an admirable study of a foot, point out the date of this sonnet. It may be about the commencement of the year 1509.

Among the drawings of Giulio Romano, the combat of the Lapithæ and Centaurs is worthy of notice from the variety and fire of the attitudes.

Of the Lombard school, there are some genuine drawings of Correggio, which are well known to be extremely rare. He in general preferred red chalk, the softness of which particularly admitted the use of the cat, which was most adapted to his aim at masses and relief. In this manner, besides some slight sketches of children, there is a very peculiar composition for a marriage of St. Catherine, and a St. John embracing the Lamb. In the latter, the light tender blending with the cat is admirable.

A Christ on the Mount of Olives, with a portrait of the artist, by Gaudenzio Ferrari, is drawn in red chalk, heightened with white, with the greatest delicacy. It agrees in similarity of

feeling with a fine picture of this master in the possession of Mr. Solly.

There are likewise some valuable drawings of the Venetian school.

There is a very rich allegorical composition by Andrea Mantegna, the principal master of the more severe style, aiming, according to the models of ancient sculpture, at the development of form and character, which had been followed in Padua under the direction of Squarcione since about the year 1440. This composition represents the dominion of the vices over the virtues. It is in a manner the counterpart to the celebrated picture of Mantegna in the royal gallery of the Louvre in Paris (No. 1107), where the Vices are expelled by the Virtues, and is admirably done in bistre, touched with white. I cannot agree with Passavant in considering this drawing as a work of the Florentine Sandrò Botticelli, on account of the strict development and fulness of the forms, and the variety of the expressive characters.

Another drawing, treated in a similar manner, which is ascribed to Mantegna, represents, in a rich composition, Christ upon the Cross. But I agree with Mr. Ottley in thinking, that notwithwithstanding great beauties, it is not energetic enough for Mantegna.

Of the Venetian school, in the more restricted sense, which aimed chiefly at a true and faithful conception of nature, at the head of which was John Bellini, there are two drawings assigned to

this master, respecting which I have considerable doubts. On the other hand, a well executed pen-and-ink drawing, representing a Turkish man and woman, by his brother, Gentil Bellini, has a very genuine appearance. It is uncommonly spirited, and certainly a sketch from nature during his residence in Constantinople. This is confirmed by the circumstance, that in the female, the colours of the dress are written down.

Three pen-and-ink drawings by Titian, the master who carried this style to the highest perfection, are very excellent. The breadth and fulness of the strokes of his pen, by which they approach the effect of lines drawn with the pencil, is very remarkable. A Nymph upon a dolphin, surrounded by Cupids, appears to be a work of his earlier period, from the grace of the motions; the more slender proportions, and the less decided fulness of the forms. His skill appears in its whole strength, in a large drawing for his most celebrated altar-piece — the Martyrdom of St. Peter in the church of St. Giovanni and Paolo at Venice. The decision and boldness, and, at the same time, the picturesque in the management of the pen, are here in the highest degree of perfection. The third drawing, a Holy Family in a landscape, is highly attractive by the light, spirited sketchiness, with which all is flung upon the paper.

I pass over many excellent drawings of the school of the Carracci, as they are often met with, as well as the many studies of Claude, because they will not bear any comparison with the drawings

in the Libro di Verità. But I must say a few words of the children in a landscape, catching a butterfly, because this composition by Nicholas Poussin, executed with the pen and sepia, is one of those in which his refined sense of simplicity and grace in nature, is not kept down, as is so often the case, by his principle of imitation of the antique, or too much learning.

Among the greatest rarities in the collection, are two drawings of the old Flemish school of Van Eyck. A Barbara, in a masterly style, drawn with the pen, here called Jan Van Eyck, is perhaps rather by Hans Memling (also called Hemling), one of the greatest masters of that school. A female head most delicately executed in silver crayon, slightly heightened with red, ascribed to Antonella de Messina, is the study for one of the Marys in the gallery of our Museum (Division II., No. 21), which has hitherto been likewise called Memling, but is probably by another, rather later master.

It would lead me too far to detail the numerous, and in part admirable, drawings of the later Flemish masters, Rubens, Vandyck, Rembrandt, and the painters of ordinary life.

The engravings can be considered only as a beginning of a collection of this kind, worthy of the British nation. There are, however, many rare and fine specimens, especially of the ancient Italian school. Thus, I saw here, the suite of eight plates, formerly in the Monro Cabinet, which Baldini, the goldsmith of Florence, engraved from the designs of Sandro Botticelli.

The first plate represents a sort of calendar with the twelve months. The others, the seven planets; each planet appearing in the air as a Deity in his chariot, and corresponding scenes on the earth below. When Bartsch and others give it as their opinion that Sandro Botticelli himself took part in the engraving of his designs, they are mistaken, as I hope to prove at a future opportunity.

One of the greatest curiosities of this collection is the celebrated impression in sulphur, of the famous Pax of Maso Finiguerra. You ask, perhaps, what a Pax is,—to which I answer, by this term is understood a small plate of metal, generally silver, which, on the performance of solemn mass, the officiating priest, while the Agnus Dei is sung, kisses, and then presents to the other priests to kiss, saying, "Pax tecum," (peace be with thee;) whence the name is derived. These plates used formerly to be adorned with designs of sacred subjects, sometimes in relief, sometimes in enamel, sometimes in niello. In the year 1452, the above-mentioned goldsmith, Maso Finiguerra, made such a Pax for the church of St. John, on which he represented in niello the coronation of the Virgin. This Pax, which I have seen in the Museum at Florence, is equally distinguished by the beauty of the rich composition and by the admirable execution in all the minutest details. But it is chiefly indebted for its great celebrity to the circumstance, that the greatest judge of Italian engravings, Signor Zani, in the year 1797, discovered an impression of it on

paper in the Royal Cabinet of Engravings at Paris, which he thought to be that which, according to Vasari's account, led to the invention of the art of engraving. Since that time, this plate has been considered by many persons to be the first and oldest of all engravings. Besides this, two impressions of sulphur from this niello plate are known. One of them, a proof, which shows the plate in an unfinished state, is in the fine collection of niellos in the possession of Count Durazzo at Genoa; the other, which was not struck off till the plate was quite finished, was formerly in the possession of Senator Seratti at Leghorn, and after his death came into the great collection of engravings of the Duke of Buckingham, who paid £250 sterling for it. When this collection was sold by auction in 1834, it was purchased for the British Museum. It is in perfect preservation, and shows most accurately all the most delicate minutiæ of the original.

Mr. Ottley here showed me also his own very rich and important collection of niello impressions on paper, most of which he purchased at the sales of the celebrated collections of Sir Mark Sykes, and the Duke of Buckingham. Among many other remarkable plates, is one of the four known copies of the Wise Men's Offering, which is likewise ascribed to Finiguerra, and of which Mr. Duchesne (page 144) gives a print. Extremely interesting information respecting the art of engraving on metal, which was early practised to a great extent in England, is afforded by a very large collection of impressions on paper, which the

eminent English connoisseur Douce took from very large metal plates upon tombs in several churches, and which he bequeathed to the British Museum.

It gave me very great pleasure to find here a very singular proof of the admirable, various, technical talents of the great Albert Dürer. On a small plate seven inches and a half high, and five and a half broad, made of the limestone found near Pappenheim, which is now used for lithography, he has represented the birth of John the Baptist. In this very high relief, as in the gates of Ghiberti, the principle of painting prevails, so that he has composed it according to the depth in different plans. The date of the year 1510, which accompanies the monogram, proves that it is of Dürer's best period, and in fact, it contains in a high degree, all the qualities which so eminently distinguish his finest works. In the old Zaccharias in the foreground, there is all the gravity and dignity with which Dürer conceived such subjects. In a young man who has a smile on his countenance, there is the good-natured archness which he loved to introduce; and in Elizabeth, who is in the back-ground, and just going to take her caudle, we feel the natural manner in which he renders such scenes familiar, by the introduction of domestic circumstances of his own times. Lastly, all the parts from the greatest to the least, are executed with that scrupulous nicety and devotedness to his work, which is so peculiarly his own.

LETTER VIII.

The British Museum, conclusion—MSS. with Miniatures—Distinctive Character of the Anglo-Saxon and old English from those of the Continent—French Miniatures—Italian Miniatures—Dinner at Mr. Callcott's—Mrs. Callcott—Work upon Giotto—Mr. Eastlake, the painter—Exhibition of Paintings in the British Institution—Lord Howe—Excursion to Windsor—The Queen of England—St. George's Hall—Hall for the Order of the Garter—The Waterloo Hall—The Picture Gallery—Room of Vandyck's Paintings—Room of Rubens's Paintings—St. George's Chapel—The Queen's Cottage—Rout at Lord Francis Egerton's.

London, June 8.

I HAVE seen and learnt so much that is important to me since my last letter, that I really do not know what I shall tell you first. However, to preserve a certain order, I will begin by concluding my observations on the British Museum.

When I expressed to Sir Henry Ellis my wish to make some observations on the MSS. with miniatures which are in the Library of the British Museum, he had the kindness to write for me a ticket of admission to the Reading Room. This is a very spacious apartment, lighted from above, which, however, was so full of visitors, that I had great difficulty in getting a place. Out of the treasures of MSS. with miniatures of different ages and countries which are accumulated here, I have seen only a very moderate, and in value

certainly not the most important, proportion of about forty MSS. The reason of this is, that I was obliged to ask for them according to the numbers which I had extracted from those mentioned in the Transactions of the Antiquarian Society, in the works of Dibdin, which contain the admirable prints, and from the book with fac-similes by Shaw, whence it happened, that of the MSS. made use of in the last-mentioned work, which relates chiefly to ornamental borders and initial letters, those were often shown me that were of little importance for my object, which had in view only the history of art. However, I at least attained my principal object, of learning in what particulars the miniatures of the English, from the seventh to the fourteenth centuries, differ from those of other European nations, and at the same time obtained a sight of much that is interesting relating to those other nations.

A principal monument of the Anglo-Saxon painting of the seventh century is the four Gospels, in folio, with an interlineary Anglo-Saxon version (Cotton MSS. Nero D. iv.), which, according to a contemporary inscription at the end, was written and ornamented by Endfrith, Oethelwald, Bilfrith, and Aldred, for God and St. Cuthbert. This St. Cuthbert was a bishop who lived in the first half of the seventh century. Some persons, however, think that the MS. is not earlier than the eighth century. The carefully-glazed strong parchment, the handsome capitals in which it is written throughout, the very rich ornaments with which whole pages and several

initials are decorated, prove that all the care and art of which that age was capable were employed upon it. There are no paintings, properly so called, except those of the four evangelists. They are taken from Byzantine models, as is proved, further, by the inscriptions ο αγιος ("The Holy," instead of the Latin *Sanctus*) Matthew, &c., which in the picture of St. Mark is written ο αγιως, with a Latin termination. They are, notwithstanding, very different from the contemporary Byzantine and Italian paintings, as well as from those of the monarchy of the Franks of the eighth and ninth centuries. For in all these, the character of ancient art, in which the four evangelists were originally represented, is very clearly retained in the design and treatment; the paintings in this Anglo-Saxon MS, on the contrary, have a very barbarous appearance, but are executed, in their way, with the greatest mechanical skill. Nothing remains of the Byzantine models but the attitudes, the fashion of the dress, and the form of the seats. Instead of the broad antique execution with the pencil, in water-colours, in which the shadows, lights, and middle-tints were given, all the outlines here are very delicately traced with the pen, and only the local colours put on, so that the shadows are entirely wanting, with the exception of the sockets of the eyes and along the nose. The faces are quite inanimate, like a piece of caligraphy. The folds of the drapery are marked with a very different local colour from that of the drapery itself; thus, for instance, in the green mantle of St. Matthew, they are vermilion. Besides this,

there is no meaning except in the principal folds of the garments; in the smaller ones, the strokes are quite arbitrary and mechanical. Where calligraphic skill is sufficient, as in the borders, which are adorned with a kind of stripes and the initial letters, the delicacy and decision of the work are incredible, and the inventive skill displayed in the flourishes, which are frequently mingled with heads of dragons, is not only very ingenious, but also elegant. The bright transparent colours, yellow, pink, violet, blue, green, make a very pretty effect on the black ground, so that these ornaments surpass in neatness, precision, and delicacy, all that I have seen in monuments of the several nations of the Continent. Among the colours, which are often laid on very thick, only the red and the blue are, properly speaking, opaque; but all the colours are as brilliant as if the paintings had been finished only yesterday. Gold, on the contrary, is used in very small portions. This high perfection of all the purely mechanical part, at so early a period, with the total want of skill in the figures, which are the proper and superior element of art, is certainly very peculiar and remarkable. This MS. is a proof of the care with which painting was cultivated during this period, in this peculiar manner, by the English monks, who so eminently distinguished themselves in the seventh and eighth centuries by their learning and their zeal in the propagation of Christianity.

A MS. of Cicero's translation of the astronomical poem of Aratus (Harleian MS., No. 617, vol. i., 4to.) has lately given Mr. Ottley occasion for a

learned essay, printed in the Transactions of the Antiquarian Society for this year, of which Sir Henry Ellis presented me with a copy. As this MS. is written in small letters, which it has hitherto been assumed are not generally met with till the tenth century, the MS. is probably of that age. The miniatures of the constellations which it contains, appeared to Mr. Ottley to be so near to antique painting in the designs, the forms, and the treatment, that he was thereby induced to fix the origin of this MS. in the second or third century. In order to establish this opinion, he has expended much labour, acuteness, and learning, to prove that the use of small letters commenced much earlier, even in those first centuries. This proof, which is victoriously carried through, constitutes, however, in my opinion, the principal merit of the essay; for, with respect to the miniatures, I am so far from being able to assent to his opinion, that, judging by them, I cannot look upon the MS. as of an earlier date than the ninth century. By a comparison of a great number of miniatures from the seventh to the tenth century, I have convinced myself that a great influence of antique painting, though in decreasing purity, was preserved in this whole period. The miniatures in a MS. of the works of Gregory Nazianzen, which was written for the emperor Basilius Macedo, in the ninth century, as well as those in a Greek Psalter in the tenth century, both in the royal library at Paris, are in part much nearer to the paintings of Pompeii than those in the MS.

of which we are speaking. The same may be asserted, though in a less degree, of the miniatures in a copy of the Gospels, written in Italy between the years 714 and 732, in the library of St. Geneviève at Paris. In the execution, as well as in the forms of the faces, there is, on the other hand, a great resemblance with some Frank monuments of the ninth century: for instance, the Psalter and Bible of Charles the Bald, likewise in the royal library of Paris. In this MS. there is something very characteristic in the long, square, uniform countenances, low foreheads, and very long noses, which in the MS. of Aratus are most strikingly observable in the busts of the five planets of Jupiter, Sol, Mars, Venus, and Mercury, and are very faithfully represented in Ottley's work, Plate VIII. I have not met with this decline into barbarism before the ninth century; but on the planisphere, which is only drawn with the pen, and slightly washed with Indian ink, we find the type of countenance which is so common only in English manuscripts from the tenth to the twelfth centuries, but which is not quite accurately given by Mr. Ottley, Plate XXII. This MS. is therefore interesting to me as a confirmatory proof, that in the course of the ninth century the style of art, founded in all its parts on the tradition of antique painting, which prevailed on the Continent, came into use in England, also, and perhaps partially superseded the peculiar Anglo-Saxon manner.

The monuments from the tenth to the twelfth century indicate a great decline; the figures are

childishly awkward in their attitudes, the proportions very long, all the limbs very lean, the hands and feet miserable, the heads entirely devoid of art, repeating, with some unmeaning strokes, an insignificant model. On the whole, most of the pictures are only drawings with the pen, which, however, is used to scrawl with mere mechanical dexterity. Sometimes these outlines are drawn with blue, red, or green, sometimes a little washed with the same colours. It is only as an exception that they are now and then really painted in water-colours. In the draperies it is characteristic that they fly, as if driven by the wind, in all directions. The best part of these monuments are the borders, adorned with all kind of flourishes; for though these will bear no comparison, for delicacy and elegance, with those of "Cuthbert's Book," as the English call it, yet they show in the design a connexion with the ornaments of the contemporary Roman architecture, and in the execution, a certain precision. In this period, the use of gold is on the whole very scanty; it occurs most frequently in the ornaments of those ornamental borders.*

* The MSS. from which I have taken these remarks are the following:—Psalter of the year 978, MSS. Cotton, Titus, D. xxvii.; Psalter, MS. Cotton, Tiberias, C. vi.; Book of Joshua, MS. Regia, J. C. vii.; Psalter, MS. Arundel, No. 155; Psalter, MS. Arundel, No. 60; Descriptio topographica aliquot regionum, &c., in Oriente MS. Cotton, Tiberias, B. V. Osberni vita St. Dunstani, MS. Arundelian, No. 16. I have taken detailed notes of all these for the use of my history of miniature painting. From the first of them, as well as from the "Hyde Abbey Book," in the possession of the Duke of Buckingham, Dibdin gives some en-

Now if a similar decline of painting from the tenth to the twelfth century is more or less observable in the countries of the Continent, there is least of all reason to be surprised at it in England, where the wars with the Danes, and the Norman Conquest, must have interrupted, for a longer period than elsewhere, the cultivation of the arts of peace. On the other hand, painting improved in the thirteenth century, under the long reign of King Henry III. in England, who was fond of the arts, as it did in the other more civilized countries of Europe. It is possible that proofs of this may be found in the library of the British Museum; of which, however, I have no knowledge. In the miniatures of the different countries of the Continent, the fashion of drawing with the pen, which was not introduced till the eleventh century, was already partially superseded in the second half of the twelfth century, by the influence of Byzantine art, in consequence of which, along with the gold ground, a thick coating of water-colours came into fashion, which maintained its ground till the second half of the thirteenth century, though differing in the strong black outline, the frequently opake and dark colours, from the earlier painting in water-colours, borrowed from ancient paintings, this manner had still retained a certain breadth of execution, and a skilful management of light shade and middle tints.

The English miniatures of the fourteenth

gravings in his Biographical Decameron, First part, pp. 55—57., from which you may form a correct notion of this species of art.

century agree in all the principal parts with the manner of the contemporary French and Flemish, which had then come into vogue in the second half of the thirteenth century. In the figures and draperies, we see the lively flowing motion, the slender proportion of the sculpture which accompany the Gothic architecture. In the faces we find, besides the traces of the general type, some features copied from the life. The outlines are slightly traced with the pen, the surfaces painted, indeed, with water-colours, but with only a slight indication of the shadows. In the colours, a bright vermilion and a dark blue predominate. The back-grounds are formed by bright gold, rather raised, or by a kind of chequer, in which that gold alternates with colours. But the English must yield the preference in everything to the French and the Flemish, and generally give the impression of slight, and in some particulars, for instance, in the length of the figures, exaggerated imitations of them. A very distinguished monument of this kind is a Psalter MS. Arundel, 83, which, to judge by the arms, was undoubtedly written for a king of England, probably Edward III. Notwithstanding this, it is far inferior to an unbound MS., which much resembles this, both in its contents and age, the origin of which is probably Flemish. In the latter, one Robert de Lyle certifies at the end of the calendar, that he presented this book to his daughter Andere on St. Catherine's day, in the year 1439.

I was not able to find any accounts of MSS. with minatures, by English artists, of the fifteenth

and sixteenth centuries. A series of monuments, of which we shall immediately notice several, proves, however, that the English, during that period, frequently employed miniature painters in France and the Netherlands, in which countries that art was practised very generally, and in a high degree of perfection, in those periods.

Among the many interesting MSS. with miniatures belonging to other nations, I must be content to mention some of the most important, particularly such as have a special reference to England. These belong to an æra of the English history, which Shakspeare has treated of in the series of his noble dramas. A Psalter (Cotton MS. Domitian, xvii.), in which a crowned child praying frequently recurs, on whose dress the arms of England and France are represented, was written for King Henry VI., who was crowned at Paris in 1431, at the age of ten years, as King of France. A note, at the commencement of the book, in which it is stated that this was the Psalter of King Richard II., is incorrect, for, both the character of the writing and the pictures, decide for the first half of the fifteenth century. On leaf 49 A, behind the young King Henry VI., who is blessed by the infant Christ, stands his uncle, the Duke of Bedford, who, as Regent of France, wears a crown, and the French royal purple mantle, with golden fleurs-de-lys. The pictures with which the book is very richly ornamented, are most delicately painted in water-colours, and breathe the spirit of the school of the brothers

Van Eyck, of whom John, the greatest painter of his age, was at that time at the zenith of his art. This Flemish origin is the more easily accounted for, as the Duke of Bedford, who was then Regent of France, and had the greatest influence in all the affairs of the young king, was married to Anne of Burgundy, sister of Philip the Good, Duke of Burgundy, and sovereign of the Netherlands, the great patron of John Van Eyck. The delicacy of the heads is admirable; for instance, in a coronation of the Virgin in the presence of many saints (149). A Mass (148), and nuns and monks singing (173 and 120), of which Dibdin gives plates in his Bibliographical Decameron (s. p. ci. cii. ciii.), are likewise worthy of notice.

Another MS. (MSS. Ægin 15, E. vi.) has in the title-page the same King Henry VI., about twenty years later, in company of his Queen Margaret of Anjou and of his court. A stately man is kneeling to the Queen, and presenting to her a book, which, according to the fashion of that time, represents our MS. Who this person is we learn from some lines under it, which begin as follow:—

> "Princesse très excellente,
> Ce livre cy vous presente
> De Schrosbury le Conte. . . .

He is therefore no other than the celebrated Talbot, so famous for his courage and exploits in France, to whom Shakspeare, in his Henry VI., has reared an imperishable monument. Thinking of his tragical end, I could not read without emotion

the following lines written underneath, upon a scroll :—

"Mon seul désir
Au Roy et wus,
Et bien servir,
Jusqu'au mourir,
Ce sachant tous:
Mon seul désir
Au Roy et wus."

In the sequel of the poem it is stated, that he presents this book to the Queen for her amusement. That you may know what such a hero offered to a Queen in those days for such a purpose, I must tell you that this thick folio volume contains the histories of Alexander the Great and Charlemagne, of Ogier of Denmark, of Rinaldo of Montalban, of King Ponthus, and the national English story of Guy of Warwick. It is evident that Talbot caused this book to be written and adorned with pictures in France; for the latter, which are very numerous, as vignettes in the text, are carefully executed by ordinary French miniature painters; only (No. 17) betrays the hand of an English artist. There was at that time a great difference between miniatures executed by persons who, without attempting any other branch of the art, made it their business to decorate books, and those by real artists, in the higher sense of the expression, who employed themselves in executing pictures in books. The first, notwithstanding their mechanical perfection, a great finish, and the brightest colours, are without variety in the countenances, without knowledge of drawing, on the whole mechanical, without spirit, and of one

uniform character. The second bear in every part the impression of the feeling of an artist, and therefore have the charm of a real work of art. For a hundred of the first kind, there is, at the most, never more than one of the second. As becomes such a present, the edges are very richly ornamented. To the little golden buds of the manner, already in use in the fourteenth century, there are here added the arabesques, the flowers, the strawberries, which were the chief ornament of such borders in the second half of the fifteenth century.

Another MS. (Les Chroniques d'Angleterre) has on the title-page the successor of Henry VI., King Edward IV., who reigned from 1461 to 1483, receiving the book from the hands of the author. The paintings have decidedly the stamp of the school of Van Eyck, and are very splendid. A picture, with richly-dressed females and musicians, another with knights in silver armour, is executed with freedom and delicacy. The other volume is far inferior, both in the writing and the pictorial ornaments. Leaf 62 is adorned with the arms and weapons of King Edward, in which the white rose appears as the badge of the house of York.

Two MSS. were made by the direction of King Henry VII., who, by overcoming King Richard III., in the year 1485, put an end to the sanguinary contests between the houses of York and Lancaster. One of them (Bibl. Regia 16, F. ii.) contains Venus and Cupid, a poem, in praise of King Henry VII., and some English ballads. The title-page represents a man and woman in very splendid attire, in an edifice with a fountain, the

architecture of which is imitated from the Italian. In the border are the English arms, with white and red roses, as a symbol that Henry had united the two roses by his marriage with the daughter of Edward IV.; but below are the King's family arms, a dog and a griffin supporting a red rose, to intimate that he founded his pretensions on his descent from the house of Lancaster. Before the beginning of the ballads (leaf 73), a representation of London is remarkable. The King is here seen, receiving a person at the gate of the Tower, and again writing in an apartment of the Tower, surrounded by his guard. At a distance is old London Bridge, through the arches of which the water, at ebb-tide, is rushing violently; and lastly, another very magnificent picture in leaf 89, where the King, with his train, is presented by the Virgin Mary to a crucified Christ. Both the border, and the initial letter A, far surpass all the other ornaments of the book, and are of extreme delicacy. The dead gold ground, of extraordinary softness, is adorned with elegant arabesques, birds, butterflies, and strawberries. Notwithstanding the accurate delineation of the view of London, the painting so exactly coincides in every part with the French miniatures of that age, that it undoubtedly is the performance of some very able workman of that astonishingly prolific manufactory. The other MS., executed for Henry VII., is the French translation of Boccaccio's work on the fortunes of celebrated men and women; which translation was originally made for John Duke of Berri, son of King

Charles V. The borders are of the same kind and delicacy as those in the preceding MS., which I have just described. The pictures are likewise by French artists of unequal merit, but several of them preferable as works of art.

The British Museum possesses, however, a MS. (Harleian MSS., No. 4425), in which we can see to what extraordinary perfection the proper school of miniature painting in France had attained, at the end of the fifteenth and the beginning of the sixteenth century. This is a copy of the Roman de la Rose, which was begun in the thirteenth century by Guillaume de Lorris, and finished in the fourteenth by Jehan de Meun, and which was so great a favourite in France in the middle ages. Besides four larger pictures, this folio volume contains many vignettes:—the designs are happy, the attitudes graceful. A figure with a cap and plume in the first large picture, and pairs of lovers in the second, who amuse themselves in the open air with music and singing, are particularly agreeable. The figures are of good proportions, and, with the exception of the foreshortenings, which are often incorrect, well drawn. The blooming flesh tint, the vivid, brilliant, and yet harmonious colours of the dresses, in which the gold is applied with the greatest delicacy with the pencil, the finished execution of all the parts, of the heads, of the drapery, the gradually softened tint of the back-ground, give an extraordinary expression of cheerfulness, magnificence, and splendour, which attains the highest degree in the fourth large picture, where

five couples of lovers are leading each other. This MS. may be very well compared with the celebrated Prayer Book of Anne of Bretagne in the Royal Library at Paris, which is of a not much later period, and which it strongly resembles in the whole style of the art. If it is far inferior to that, in the richness of the pictures, it has again the advantage of greater variety and individuality of the heads. The manner in which the borders are adorned is similar in both. On a ground of tender, generally brownish colour, lightly hatched with gold, plants, flowers, and sometimes arabesques, are executed with inimitable truth, and relieved by shadows. A vetch on the 32d leaf is very excellent.

I must likewise mention a very small and pretty monument of the time of King Francis I. of France. This is a MS. containing a dialogue between that king and Julius Cæsar (Bibl. Harleian, No. 6205). Besides portraits of Francis I. and Julius Cæsar, at the beginning, there are twelve pictures in it, representing scenes of Cæsar's campaigns in Gaul. These vignettes are painted in water-colours in grey tint, with singular dexterity and skill. By the gold laid on with a pencil, which is used in arms, dresses, friezes, &c., by the introduction of the whole costume of the age, with the peaked shoes, they are connected with the more ancient miniature paintings: by the Italian architecture, which, like other secondary parts, is often marked in delicate colours by the often too slender proportions, the free, often graceful, sometimes extravagant atti-

tudes, they belong to what is called the "Epoque de la Renaissance" in France, which attained its highest perfection in the Ecole de Fontainbleau. Two circumstances render this MS. peculiarly interesting; most of the pictures are marked with a G., and almost all with the year 1519. From the first we learn the name of the author. In a MS. which is entirely of the same hand and manner in the Library of the Arsenal at Paris, in which the triumphs of Petrarch are represented, besides that initial, there is once the name of Godefroy written at full length. The date, 1519, proves to us, that those too slender proportions, the exaggerated gracefulness, were not introduced into France, as has been generally believed by Rosso, Primaticcio, and Benvenuto Cellini, but that those artists found these qualities already completely established there, and gradually adopted them. For it is well known that all three came to France after the year 1519.

Another Italian MS. (MSS. Regia, 6 E. ix), which contains Latin verses, is highly interesting. It was written by order of Robert, King of Naples, that is, in the first half of the fourteenth century. On the leather binding are the arms of Naples; the title-page contains six gold fleurs-de-lis on a blue ground, which, according to the verses underneath, are the arms of King Robert. On the opposite page is the key of St. Peter, on a red ground, with verses under it referring to the supremacy of the Popes over the kingdom of Naples as feudal lords. The following pictures are highly remarkable, as showing the whole manner of alle-

gorical and mythological representations in Italy, in that age. I must be content, however, in this place, to state only a portion of the observations that I made upon them. On the following page are two saints kneeling before a pomegranate, which is called the *pomus vitæ*, from which lilies are growing. The whole is in the manner of an arabesque. On the reverse of the 4th leaf, Christ is represented, very large, on a splendid gold ground. Here and there, for instance, on the heart, the parchment is in some places uncovered, and bears inscriptions. He blesses the king, who is kneeling on the other side, whose golden crown lies at his feet. On the next leaves are hosts of cherubim and seraphim. On the reverse of the 6th leaf, I could not but admire, in three angels with clubs, and four others in armour, who subdue devils, the happy effort to attain sublimity, dignity, and beauty. On the reverse of leaf 10 King Robert is on his throne, wearing his crown, holding in his hand the sceptre, with the fleur-de-lis, and the globe : the aquiline nose, and the mouth have something of individuality and resemblance with the pictures of his grandfather, Charles I. of Anjou. In the large golden fleurs-de-lis on the sky-blue ground, some places in the parchment are in like manner free, and have inscriptions in them ; for instance, " Rex ego sum certus flos est iste Robertus." Opposite to the king stands a woman weeping, and in an attitude of supplication, perhaps a personification of the Neapolitan people, or of Italy. Leaf 12, *a*, represents Hercules with the lion's skin and

golden club; and the following page shows a woman in a splendid white garment, adorned with a silver pattern, who is worshipping a gold, silver, and red lily. The representation of heaven (leaf 20, *a*,) is very peculiar, as a woman rising from a blue segment of a circle, in which the sun, moon, and stars, are marked in gold. Leaf 22, *a*, contains the Judgment of Paris; the three goddesses appear as busts. In the little Paris kneeling, in a red dress, presenting the apple to Venus, the expression of admiration and passion is very good. The following representations appeared to me the most remarkable. Pegasus, a white horse with blue and green wings, by stamping with his hoofs, produces Hippocrene (leaf 28, *b*). On the opposite side, the seven liberal arts, kneeling and worshipping him, are represented as female figures in very well-chosen attitudes. The two next pages contain eight Muses: to express that they derive inspiration from Hippocrene, some put their feet into a jar, from which a blue stream of water flows, with the inscription Helicon. As the ancients gave Calliope precedence before the other Muses, she here appears alone on the following page, blowing a kind of clarionet. Though these Muses are all in the Italian costume of the fourteenth century, yet by dignified attitudes, partly also by the beauty of the heads, as in Terpsichore and Urania, they are not unworthy of their poetical character. We have here in all its simplicity the pictorial expression of the enthusiasm at that time awakened in Italy for the poetry of classic antiquity, which manifested

itself with so much energy in such men as Dante and Petrarch. These pictures betray in every part the influence of Dante's friend, the great painter, Giotto. The heads have the type which he brought into vogue; the narrow slit eyes placed near to each other, the long thin noses. The several passions are marked in the faces with a few lines, clearly, and sometimes to excess. The attitudes, notwithstanding the want of knowledge in the drawing of the body, are extremely animated and expressive. The treatment is exactly as in the pictures in distemper of Giotto's school, in which, as you know, the colours were mixed with yolk of egg and parchment glue; they are grounded with the green Verona earth, and the local tints thickly laid on. The execution is very careful. Many circumstances indicate that the pictures in this book, if not painted by Giotto himself, were at least executed under his own direction. He resided for a considerable time, probably in the years 1326 and 1327, at the court of King Robert, and executed several works for him. Nay, he was personally in favour with the king, as the greatest painter of this age, and an intelligent man. Lastly, such allegorical designs were not out of his line, for Vasari certifies that he painted such at Florence, Rimini, and Ravenna.

In one instance my expectation has been very much disappointed. An account given by Dibdin made me desirous to see a Greek MS. of the fifth century, which contains the greater portion of Genesis, and is adorned with miniatures, which in Dibdin's judgment are preferable to those in

the celebrated ancient Pentateuch at Vienna. I found, however, that by a fire which damaged many MSS. of the Cotton library in the last century, the pictures were so destroyed, except a few traces, that no opinion can be formed of them, and therefore the depreciation of the pictures in the Codex at Vienna is to be ascribed to an excess of patriotism.

On the 1st of this month I spent a very agreeable day with Mr. Callcott the painter, at Kensington. He chiefly paints landscapes, especially scenes on the sea-coast of Italy; but is likewise very skilful in the delineation of figures, so that those which he introduces in his landscapes are superior to those of most English landscape-painters in accuracy of drawing, taste in the selection, and grouping. Nay, he has lately finished a picture of Raphael and La Fornarina, half-length figures the size of life, in which he has proved that he is quite equal to subjects of that kind. His pictures are also distinguished by a careful execution which is now rare, and by harmony in the tone.

Mr. Callcott unites in a high degree the simplicity, frankness, and good-natured humour which so many Englishmen possess, with very polished manners and a love of art in all its branches. He presented me to his wife, who has long been confined to her sofa by severe illness. I have very seldom seen a woman in whose features so much depth of feeling is united with so much mind. Though it was evident that she suffered severely, she commanded her feelings,

with extraordinary energy. With the most amiable interest she spoke of the arts, poetry, music; and when the conversation took a cheerful turn, a smile sometimes gleamed through the traces of suffering about her mouth. This lady has had remarkable adventures. She has been in India and South America, and has published esteemed works on both countries. She was deeply impressed with the noble and pure spirit which, in the productions of Italian art of the fourteenth and fifteenth centuries, appears through the yet coarse veil, and presented me with a description, lately published by her, of the paintings by Giotto, in the Chapel dell' Annunziata dell' Arena, at Padua, in which her ingenious observations are illustrated and confirmed by admirable wood-cuts of the finest figures and most striking parts, after drawings by Mr. Callcott.

I had the pleasure of meeting here with Mr. Eastlake, the painter, whom I had become acquainted with when he was on a visit to Berlin. Of all the present historical painters in England, he is distinguished by solid study, correctness, and refinement of taste, and by his colouring, which, though brilliant, is not offensively glaring, as is too often the case here, but kept within due bounds. He is at the same time one of those rare instances of artists who, like Schinkel, have acquired a general knowledge of art in all its branches, and commencing with enthusiastic devotion to their art, have gradually attained a very clear intuitive idea of the essential nature and the fundamental laws of the plastic arts.

Here too I met Magnus, from Berlin, a painter who, in many respects, has a mind congenial with that of Eastlake, and who has brought with him from Paris his last picture, representing a Greek family in the full light of the evening sun, of striking effect; it is also executed with great care.

Lastly, I was highly gratified at finding my old friend Dr. Rosen, who is as distinguished by his amiable modesty and unassuming manners as by his profound knowledge of the Sanscrit and other oriental languages.

In such accomplished and congenial society, it was not possible to be otherwise than highly gratified. The harmonious feeling which predominated in the company was heightened and concentrated by some of the finest tenor airs of Mozart, which Magnus sung after dinner, in the spirit of the master.

At about ten o'clock in the evening I drove with Mr. Eastlake, in a cab (the usual name given here to a cabriolet), to the British Institution, to see a fine exhibition of pictures. This, you will say, is a singular hour for such a purpose; and yet it is the most fashionable time for seeing this gallery.

The British Institution was founded in the year 1805, and opened for the first time in 1806. Under the patronage of the king and the presidency of one of the highest of the nobility, a number of friends of the art united, in order to promote a taste for the art by annual exhibitions of pictures. A suitable house in Pall Mall, the

best part of London, was purchased by the contributions of the members, in which the pictures of living artists are exhibited in the spring, and the works of ancient masters in the summer. To form the latter, the king and most of the owners of fine collections contribute; so that in a series of some years a person may here become acquainted with the most valuable portion of ancient pictures now in England.

Through the donations of some individuals and the profits of the exhibitions (the price of admission being 1*s.*), the society has already accumulated so large a capital, that it has purchased several pictures at high prices up to 3000*l.*, and presented them to the National Gallery; and yet it possesses the sum of 8500*l.* in the Funds. In the year 1834 the receipts amounted to 2431*l.* 17*s.* 11*d.*, of which only 1719*l.* 9*s.* 8*d.* were expended. Of the remaining 715*l.* 8*s.* 3*d.*, 455*l.* were employed in the purchase of 500*l.* Consols, and the remainder kept in hand.

Six evenings in each season these pictures are lighted up in the most brilliant manner, and a certain number of tickets of admission distributed among the members, who give them away as they like. I had mine from the Duke of Sutherland, the president, whose bust, by the celebrated sculptor Chantrey, a remarkable likeness, was placed in the middle room. A very numerous and elegant assemblage of gentlemen and ladies were viewing the pictures, which covered all the walls. The most eminent artists and connois-

seurs meet here and communicate their observations to each other.

Nothing is so well calculated to give a foreigner an idea of the astonishing treasures which England possesses in good pictures, as this exhibition. Only forty persons out of the very considerable number of owners of pictures, besides the king, have on this occasion lent some from their collections, and yet there are 176, most of which are good, and many of the highest class. Now, as a picture which has once been exhibited is not admitted a second time till after an interval of several years, the greater portion of pictures exhibited annually is always new. This can be done nowhere in the world besides England. Next to the king, from whose collection there is a celebrated picture by Rembrandt (the Master-Shipbuilder and his Wife), and a capital picture of Cuyp, the most valuable contributions were those of the Duke of Sutherland, Sir Robert Peel, and Mr. William Wells. In number, as well as in value, the pictures of the Flemish and Dutch schools of the seventeenth and eighteenth centuries have on the whole a decided preponderance; for of the 176 pictures, 108 belong to them.

I content myself at present with noticing some of the principal pictures belonging to collections, respecting which it is uncertain whether I shall have an opportunity of seeing them, and I therefore always add the name of the owner. The others which are of particular value I shall speak

of in the description of the collections to which they belong.

Of the old Italian school there is only one, but a very capital one; namely, the Triumph of Scipio by Andrea Mantegna, painted in black and white, executed with the greatest care, and in admirable preservation (George Vivyan). This is a work of his best time, when he better understood how to reconcile his imitation of ancient statues with the laws of painting. This picture shows that Mantegna had conceived, after his manner, a worthy idea of the old Romans, for the heads of the figures, which are in manifold and dignified attitudes, are full of vigour and animation. The free draperies, which are after antique models, are particularly masterly. Judging by the rather less marked fulness of the forms, this picture, which is treated quite in the manner of a bas-relief, on a ground which is in imitation of a variegated reddish marble, may have been painted a little earlier than the Triumph of Cæsar at Hampton Court, and in some manner as a preliminary study for it. The wretched condition of the picture at Hampton Court renders this still more valuable. A Venus, with Cupid, by Paul Veronese, formerly in the Borghese palace, now in the possession of Lady Clarke, is distinguished by a rare transparency and brightness, with which the naked parts, in the full light, are very delicately rounded. The head, as is often the case with this master, is unmeaning, and by no means corresponding with the idea of a Venus.

In the nobly conceived and admirably coloured

picture of a St. Cecilia (Wells), ascribed to Domenichino, neither the sentiment nor the painting appeared to me to be those of that master. I take it to be a very fine work of Christofano Allori, well worthy of being placed as a companion to his celebrated Judith in the Pitti palace. A marine view by Claude (Sir W. W. Wynne), is of the best time of that master. In the depth and transparency of the illuminated surface of the water, in the union of admirable harmony in the whole, with decisive indication in the parts, it strongly reminds us of the beautiful picture, with Acis and Galatea, in the Dresden Gallery. One of the rarest ornaments of the exhibition is San Thomas of Villa Nueva, distributing alms to the sick and the poor, by Murillo (Wells). This fine picture was formerly in the Church of the Franciscans at Genoa. It is of the second period of the master, in which, after his return from Madrid with a lively recollection of the pictures of Velasquez, he united great fidelity to nature in the design, and precision in the single forms. The subject was a peculiarly happy one for Murillo. In the head of the Saint, in which priestly dignity and gravity are admirably expressed, he has proved how equal he was to such religious subjects from the legends of the monkish saints. The cripples and the sick afforded him, on the other hand, an ample field to show his skill in representations from common life, which we so highly admire in his beggar boys. The calm intellectual action of the Saint forms a striking contrast with the lively excitement of the

distressed, whose whole consciousness is concentrated in their eagerness for the momentary satisfaction of their bodily necessities.

Rembrandt's portrait of his mother, in her eighty-third year, painted in 1634 (Wells), has a very powerful effect. The head, which is represented directly in front, is painted with great breadth and skill in the most brilliant gold tone—the colours thickly laid on; but the cap, the white collar, the black dress, very delicately treated. Rembrandt alone was capable of such energy of effect. There is here a remarkably rich picture by Paul Potter, the greatest animal painter of the Dutch school; for there are in front of a farm-house, besides five cows, one of which is being milked, a calf, a goat, and five sheep, and a whole flock in the meadows at a distance. This picture, which came from the celebrated Dutch collection of M. V. L. van Slingelandt, is coloured with great solidity, and very diligently executed, and in this respect, a capital work of the master. The date 1646, with which it is marked, shows that he painted it in his twenty-first year. The touches of the pencil accordingly have still a little dryness, the forms a certain hardness, and the general tone is cold. To give you an idea of the high value in which the pictures of this master are held, I observe that this piece, which is not even of his best time, was purchased in the year 1825 at the sale of Lapeyrière, at Paris, for 28,200 francs. The picture now belongs to the Duke of Somerset. A special favourite of mine is a picture by Ruysdael, in the collection

of Mr. Wells. Few landscapes so thoroughly express the peculiar turn of mind of this master. A still, dark piece of water, on the surface of which the lotus, with its broad leaves and yellow flowers, flourishes in the refreshing coolness, is overshadowed by the gigantic trees of a forest; in particular an already decayed and dying beech leans its white stem far over it. On the right side of the picture are some hills in the distance; the bright daylight of the scarcely clouded sky cannot penetrate into the mysterious gloom of the water protected by its trees. The artist has felt, and represented with rare perfection the sense of solitude and quiet repose, which at times so refreshes the human mind in nature itself.

Though I would very gladly enumerate many other pictures, I must stop here. It was twelve o'clock when I returned home, highly gratified with what I had seen.

The letter which the Crown Princess of Prussia, was pleased to give me, for her Majesty the Queen of England, has already produced the fairest fruits. Earl Howe, Lord High Chamberlain, for whom, as you know, I had a letter from my friend Prince Edward of Carolath, in consequence of which he has, in the most gracious manner, loaded me with kindnesses, sent, on the first of June, by the Queen's order, two tickets, for Raumer and me, to her box in Covent Garden Theatre, and, at the same time, personally invited me to accompany him to Windsor on the third; to be presented to her Majesty.

On the following day, after Raumer and I had

dined with Baron Bulow, we went with him to the theatre. It is of considerable magnitude; but the architecture is not remarkable. Here, as in Paris, the public is very amply regaled, for after Auber's opera Lestocq, there was, besides a long ballet, an English piece, so that all was not over till near midnight. There was nothing in the performance above mediocrity. Some extravagantly burlesque parts of the ballet amused me by their novelty, contrasted with the tedious monotony of the ordinary stage tricks, in which want of taste has attained in our days its highest triumph.

On the following morning, at eleven o'clock, I was in the carriage with Lord Howe. It was my first excursion from London. It was long before we came to what might properly be called the country, there are so many villages on the road, which almost run into each other. In the building of the generality of the houses in these villages, the grand object is to economize room as much as possible. They are accordingly small, the door often only wide enough to admit one person, but neatly built of brick, and kept in good order. Wherever there is a little space in front of the house, you are sure to see a neat flower-garden, and where that is wanting, there are at least creeping plants, with beautiful flowers, trained upon the walls. The appearance of such an English village is therefore very pleasing; and this love of flowers is also a proof that these people must be well off in their narrow sphere, for it is not till the urgent necessities of life are

provided for, that men feel longings for some enjoyment beyond it. Another proof is afforded bythe handsome, well-fed, chubby-faced children, who in considerable numbers were indulging the dolce far niente. All this fully corresponded with the fine country in which the richest corn-fields and meadows alternately shone in the most luxuriant green of the spring, and produced, as the carriage rolled rapidly on, a sensation of ease and cheerfulness. This feeling was much enhanced when his lordship showed me in the remote horizon the towers of Windsor Castle, one of which was pre-eminent above the others. As we drew near to the town, I naturally thought of Shakspeare's "Merry Wives of Windsor," and his lordship's observation, that a grove through which we were passing was that in which Shakspeare represents Falstaff as so mercilessly tormented, and which is even now believed to be not quite safe, brought the piece more immediately before my eyes. At length the carriage stopped at the entrance to the castle. We had travelled the five German miles in two hours.

The appearance is truly astonishing. On an eminence, which commands the country far and near, the mighty towers and walls, with their battlements composed of blocks of stone of a light grey colour, rise picturesquely mingled together. You would fancy that you had before you a grand fantastic dream of the middle ages, realized by magic, and a castle in which the old kings of chivalry held their court. And in fact the heart, or nucleus, is of those times; for, in

that most gigantic of all towers, which struck me at a distance, was the residence of William the Conqueror. The royal standard is now displayed on a little watch-tower that seems to grow out of it. Since the year 1824, the king's architect, Sir J. Wyatville, gave the castle its present form and extent. It is the only palace worthy of a king of England, for, as he reigns over more than 100 millions of people (including the possessions in India), so this castle rises lofty and gigantic above the dwellings of other men, that seem but as pigmies in comparison. The king and queen usually pass a considerable part of the year here. Before the castle we met Raumer, who was also to be presented to the queen. We had to pass through several gates and large court-yards before we came to the part in which their majesties reside. While Lord Howe went to announce us, we looked about in a magnificent gallery which runs round an inner court. The ceiling is most admirably carved in oak, in the rich manner of Gothic architecture, which attained its perfection in England at the end of the fifteenth century. The walls are adorned with many pictures, among which are a great number by Canaletto, many of them among the best of that master.

The queen, on our being presented to her, immediately spoke to us in German. In her whole manner there is that simplicity, that natural courtesy, which, in persons of her exalted rank, has so resistless a charm. I have often met with this in persons of the highest rank. For the most part, it is only little great people who some-

times fancy they can make up by a haughty demeanour for want of rank and importance. Her majesty did us the favour to take us to her closet, which is really a most delicious apartment. From the windows the eye first beholds a garden on the terrace of the castle, with a fountain, in the middle of a most delicate velvety lawn, and, beyond, it rests on the noble scenery of the Park, which surrounds a great part of the castle far and near. When the queen had graciously dismissed us, Lord Howe had the goodness to show us the castle. You may readily imagine that the royal apartments and state-rooms are fitted up with the most solid magnificence, so that the walls and furniture dazzle with gold, and the richest silk and velvet. I was however more interested by three halls.

St. George's hall, in which the grand dinners of the order are given, is a very spacious apartment, of fine proportions, and most richly ornamented in the late Gothic style. The ceiling, curiously carved, in oak, with innumerable variegated coats of arms, combining solidity and splendour, calls to mind the middle ages. In the smaller apartment, that for the Order of the Garter, are the busts of the three knights of that order, who are the greatest heroes of England, that of Admiral Nelson, in bronze, and those of the Dukes of Marlborough and Wellington, in marble, both on brackets. The first two are of little value as works of art. Among the pieces of armour, the most remarkable are those of Prince Rupert of the Palatinate, and the celebrated

Earl of Essex. But a shield is of great value, as a work of art, which was presented by Francis I., king of France, to King Henry VIII, at their meeting in the Field of Gold, near Calais. It is a work of Benvenuto Cellini, and rich ornaments of figures, masques, and arabesques, are, in the invention and execution, among the finest that exist of this kind. It has, in all its parts much resemblance with the most beautiful shield in the choice collection of armour belonging to His Royal Higness Prince Charles of Prussia. Unhappily a very thick glass makes it almost impossible to enjoy the pleasure of closely inspecting this fine work.

The third apartment, called the Waterloo Hall, is again of considerable extent. It is consecrated to the memory of the great political events which concluded with the battle of Waterloo, and contains the portraits of the sovereigns and the most important characters in the cabinet and the field who had a share in those transactions. They were executed by order of King George IV., by the celebrated Sir Thomas Lawrence. At each end of the hall is a gallery; on one is the Duke of Wellington, in the centre; next to him, on each side, Blucher and Platoff; on the other, Prince Schwarzenberg in the middle, between the Archduke Charles (if I remember rightly) and the elder Duke of Cumberland, by Sir Joshua Reynolds. This last is probably placed here only to complete the symmetrical arrangements of generals in full length. Below, on one of the sides, there is in the centre the Emperor

Francis; on his right hand, the King of Prussia; on his left, the Emperor Alexander: next to the king, Prince Hardenberg, and then Cardinal Gonsalvi; next to the emperor, Count Nesselrode, and then Pope Pius VII. On the opposite side, the centre is occupied by the king of England, George IV. The other principal characters are the present king, William IV., a stately portrait, by the celebrated Wilkie; the Dukes of York and Cambridge; Lords Castlereagh and Liverpool. On the end walls are also some half-length portraits, of which, however, I remember only at the one end, those of Prince Metternich, Count Capo d'Istrias, and General Tchernicheff; and, at the other, that of the minister, William von Humboldt. To meet the latter in this place, filled me at the same time with joy and melancholy. Here I found him in the company of the first men of that memorable epoch, who then determined the fate of Europe. But at the same time I was deeply impressed with the greatness of the loss which all men of education, but more especially his friends, among whom I had the honour to be numbered, had sustained by his death, which had occurred but a few months before. The extraordinary clearness and acuteness of his understanding, the wonderful diversity and depth of his knowledge, were known to all Europe. His friends equally appreciated in him the delicacy and fervour of his feeling, his noble enthusiasm for all that was good and beautiful. Those who have often seen him can derive but little satisfaction from this

portrait. The conception is poor, and the likeness very general; but the worst is, that the body does not at all suit the head: for when King George IV., who was a personal friend of the minister, during his last visit to England, and a short time before his departure, made him sit to Sir Thomas Lawrence, the latter being pressed for time, took a canvass on which he had begun a portrait of Lord Liverpool, and had already finished his body, in a purple velvet coat, and painted upon it the head of M. Von Humboldt, intending to alter it afterwards, which, however, in consequence of the death of the king and of Sir Thomas, was not done. It were to be wished that this anomaly were remedied. Besides the above, there are portraits of Canning, Earl Bathurst, General Ouvaroff, and M. Von Genz, but I cannot recollect the places where they hang. Among so great a number of portraits, all are of course not equal in merit. The momentary disposition, and interest felt by, the artist, wishes respecting the attitude and dress, not to be overcome, and the temporary state of mind of the persons to be painted, here exercise manifold influence. I was particularly pleased with those of the Pope, of Gonsalvi, and of the Emperor of Austria. Besides the graceful and unaffected design, the clear and brilliant colouring which are peculiar to Lawrence, these are distinguished by a greater truth of character and a more animated expression than is generally met with in his pictures. In the last, he particularly deserves praise for having contrived to overcome

in a certain degree, the many difficulties of the subject, particularly the unfavourable colours of the costume.

A suite of rooms contains a collection of ancient pictures, which, however, are not yet all hung*. The walls, which are merely whitewashed, make a very striking and not very agreeable contrast to the extreme splendour of every other part of the building. At least another colour ought to have been chosen, as it is well known that white is extremely unfavourable to the effect of the pictures. The pictures by one master generally hang together in one room. The most interesting is that with twenty-one pictures by Vandyck. As a portrait-painter, he was without doubt the greatest master of his age. His designs are almost always pleasing, and often striking; the attitudes easy and unaffected; the whole effect admirable; the drawing of the heads and hands delicate. To all this is added a great clearness and warmth of colouring, freedom and yet softness in the handling, so that his portraits are in a high degree attractive and elegant. As he passed the last ten years of his life (from 1631 to 1641) with but little interruption in England, and as the English have also procured many master-pieces of his earlier time, his talents in all the

* I did not see these old pictures till after my return from the country in October, but speak of them here in order to have the account of Windsor Castle complete. Unfortunately, Lord Howe was at that time at his country-seat; so that, notwithstanding every effort, I was refused permission to take any notes; thus my account of these pictures must be much less complete and accurate than of many others.

various stages can nowhere be so well studied as in this country. Among the pictures, by him, already hung here, are the following:—

1. The celebrated portrait of Charles I. on a grey horse (about 10 ft. high and 8 ft. wide). The monarch, seen almost in front, sits in dignified composure, his hair gracefully falling on his shoulders, on the spirited, foreshortened horse. The broad ruff falls over his armour; with his left hand he rests on a truncheon. Respectfully looking up to him stands his Master of the Horse, the Duke of Epernon, holding the king's helmet. The heads and hands are painted in the warm, clear, gold tone which was peculiar to Vandyck in the first years of his residence in England. The whole is painted with a remarkably full colour and powerful harmony.

2. The Children of Charles I. In the centre stands Prince Charles, about seven years of age, laying his left hand on the head of a large dog. On his right hand are the Princesses Elizabeth and Mary; on his left Anne, with their brother Prince James, who is sitting nearly undressed upon a stool. Below these is a spaniel. The children and the animals are painted with great truth. A copy of this picture is in the Museum at Berlin. This at Windsor, with Vandyck's name and the date 1637, is fuller in colour and more equal in the execution; that in Berlin clearer, and more delicate in the colour, particularly in the flesh.

3. Prince Charles, about nine years of age. Princess Mary and the Duke of York are stand-

ing near together, cordially taking hold of each other; on the floor two spaniels. The same picture, of which there are several copies, is likewise in the Dresden Gallery; but that here is warmer and more golden in the tone of the flesh, the handling is more masterly, and the parts more delicately modelled. The three children are extremely charming.

4. Thomas Killigrew, the poet, and Henry Carew, marked with the name of Vandyck and the date 1638; painted with much truth to nature, in a light, yet warm tone.

5. The Duchess of Richmond, painted as St. Agnes, with the symbols of the Lamb and the palm-branch, with which the silk dress and the expression but ill correspond. This picture of Vandyck's later period is very elegant.

[redacted]he head of Charles I. three times on one ca[redacted]—a front-face, a profile, and three-quarters. This painting was sent to Rome to Bernini, to make the king's bust after it. It is painted in a warm golden tone, with great care, but more mechanical, less animated and intelligent, than many other pictures of the master. This picture remained in the possession of Bernini's family till the occupation of Italy by the French, was then brought to England, and sold in 1822 to King George IV., for 1000 guineas, by the above-mentioned eminent collector, W. Wells. Vandyck painted likewise three similar portraits of the queen for the same purpose, but in three different pictures. They are executed with great delicacy in a fine silver tone, not usual with him.

I saw in London another very large picture, which is intended for this room. It represents Charles I. with the queen seated, and near them Princes Charles and James. Not to mention that this picture is much damaged, it is cold both in the colouring and the feeling, and has the appearance of elegant scene-painting. Another copy of this picture, in the possession of the Duke of Richmond, is highly spoken of. Several other important pictures were still wanting.

Another room is intended for the pictures by Rubens; but they are not yet all hung up. My notice was especially attracted by his own portrait, from the collection of Charles I., so admirably engraved by Pontius. He wears a hat with a broad brim, and a gold chain over a black mantle. The handsome features of his expressive countenance, with the warm [illegible] of the flesh, appear to great advantage in [illegible]tume. It is very solidly painted and carefully finished, on panel, 2 ft. 9½ in. high, 2 ft. 1 in. broad. For clearness and warmth of colouring, and animation in the expression of the mouth, I prefer however the duplicate of the same picture in the gallery of Florence. A portrait of his second wife, Helena Formann, in a rich dress, is one of the finest by him with which I am acquainted. The tone of the flesh is clear and blooming, but more true and more subdued than usual. The parts are elegantly formed, and the hands in particular are very delicate. The animated and amiable expression is very pleasing. This picture was for-

merly at Antwerp, in the possession of the Lunden family; after 1817 in that of Mr. Van Havre; and was purchased in 1820 by King George IV. for 800 guineas. A large picture of Ferdinand, Infant of Spain, and the Archduke Ferdinand of Austria on horseback, commanding in the battle of Nördlingen, is not one of the best works of Rubens. For him, it is dark in the colouring, rude in the forms, and poor in the composition. The Ascension of the Virgin, a careful study for the large picture painted for the Jesuits' Church in Antwerp, and now in the cathedral of that city. The effect is powerful and clear, the colouring bright and subdued, the characters unusually noble. On panel, 3 ft. 4 in. high, 2 ft. 1 in. wide. Pan pursuing Syrinx, an extremely pleasing cabinet picture, for the beautiful landscape, the high finishing, and the wonderful fulness and glow of the colours. On panel, 1 ft. 8 in. high, 2 ft. 2 in wide. St. Martin sharing his cloak with the poor man. In my opinion, only the composition belongs to Rubens; but the execution indicates the earlier time of Vandyck, in which he very much resembled Rubens in the manner of colouring, but differs from him by less brilliancy and more truth, in the rather browner tone of the flesh. On canvas, 8 ft. 4 in. high, 7 ft. 10 in. wide. The family picture of the painter and author Gerbier, who was so highly esteemed by Charles, which is intended for this room as being by Rubens, I am likewise inclined to take for a work of Vandyck. The easy position of the man standing behind

his wife, who is sitting and holding a child, while the eight others are skilfully disposed in groups, is quite in the taste of Vandyck. The heads are less powerful, but with more natural feeling than in Rubens. The tone of the landscape is too cold for him. The reddish clear tone of the flesh has certainly much of Rubens in it, but is seen also in the earlier pictures of Vandyck. Lastly, I think I can positively recognise the writing of Vandyck in the inscription: "Famille de Messire Balthasar Gerbier, Chevalier." This picture, with the exception of some weaker parts, is one of the finest family portraits that I have ever seen. On canvas, 7 ft. high, 10 ft. wide. The portrait of a man with a falcon on his hand, the back-ground, an evening landscape, painted with extraordinary truth to nature, broad, and yet carefully, in a warm and yet subdued tone. On panel, 4 ft. 6 in. high, by 3 ft. 5 in. wide. Some of the most celebrated landscapes of Rubens will form a chief ornament of this room. Rubens, like Titian, was far superior to most landscape painters, in the grand and poetical design of his compositions. They may be divided into historic-ideal, and rurally-natural. One of the finest of the first kind is that in the palace Pitti at Florence, representing a mountainous country, and the sea agitated by a storm, with Ulysses imploring the succour of Nausicaa. A landscape, with St. George, who receives the palm of victory after subduing the dragon, which is to be placed in this room, is likewise of this kind, though, with a striking effect of

light, it has, from the dark shadows and the scattered figures, rather a motley and spotted look. It was probably painted by Rubens during his stay in England; on canvas, 4 ft. 5 in. high, 7 ft. wide. Two of the other, rural, kind are the more excellent, the first the "Prairie de Laeken." When you look at this charming picture, you fancy yourself in the fertile meadows of Brabant, in the environs of Brussels. The bright verdure of the trees, the luxuriant meadows, glow in the beams of the sun breaking through thin clouds. Among the figures, which are numerous, two peasant girls, one of whom carries on her head a basket of fruit, are the most interesting. Very few of the landscapes of Rubens can be compared with this for the force, clearness, and freshness of the tone, and none, perhaps, for the perfect finish of all the parts. This picture, which is 2 ft. 10 in. high, and 4 ft. 1 in. wide, when it was purchased by M. Nieuwenhuys, the father, from M. Von Havre at Antwerp, for 30,000 francs, in the year 1817, had never yet been varnished, and is in the highest state of preservation. About the year 1821, it was transferred from the collection of Mr. Aynard, in Paris, to that of the King of England. A larger landscape, known by the name of Going to Market, engraved by Brown, is still grander in the design. We here overlook an extensive prospect, which by the slight undulations of the ground, by trees, water, meadows, scattered villages, and country-houses, with streaks of sunlight, present a most varied and rich scene of the fertile and populous

country of Brabant. In the foreground are country people going to market, among whom is a man upon a cart with vegetables: the whole picture is animated by numerous figures. Rubens has not omitted to introduce birds as well in the air as on the trees. The execution is throughout very careful. This capital picture has also been purchased in Belgium in modern times. On canvas, 5 ft. high, 7 ft. 7 in. wide. A very striking contrast to these two pictures is formed by an open shed which serves as a cow-stall. Three men, a woman, and two children, are warming themselves at a fire, while a heavy fall of snow fills the air without. The uncomfortable feeling of winter is admirably expressed. Rubens, who painted all and every thing, has here even put in the single flocks of snow. The whole is more slightly executed than the preceding, and the dark brown shadows have an unpleasant effect.

There are likewise many good pictures of the more ancient German and Flemish schools, among which are several that bear the name of Holbein. In England they are far too liberal with this name, and seem often to forget that this master, in a refined feeling for nature, in accurate delineation of the parts, stands very high, so that his best portraits have an honourable place beside those of the greatest masters, Raphael or Titian. Great caution ought particularly to be observed in ascribing to him such pictures of Henry VIII., or of his family, and the best known persons of the English nobility of that age, which are pretty

nearly in his style, since it is natural that, of persons whose portraits were so much sought after, the originals painted by Holbein from the life must have been frequently copied with more or less skill, even during his life. Thus I have great doubts of a half-length portrait of Henry VIII. in this room, though it hangs too high to give a decided opinion. A portrait of young King Edward VI. is far too feeble and unmeaning for Holbein, and the more so, as it must be of his latest and most perfect period. The copies of Holbein's picture, which are often met with, of his great patron, Thomas Howard Duke of Norfolk, who, as Marshal and High Treasurer, holds two staves, is certainly not the original. The brown tone of the flesh is too heavy and muddy, the features are destitute of that animation which was peculiar to Holbein, in all the different stages of his career. The portrait of the German merchant, Stallhof, reading a note, with the date 1532, is genuine. It is one of the latest pictures in the same brownish tone of the flesh as the celebrated altar-piece, with the family of the Burgomaster Meyer at Dresden, and of great truth in all its parts. Unhappily, it is defaced by being retouched in many parts. Another picture of a young German, marked 1533, is more delicately rounded in the greyer shadows and brighter lights. In all parts of the execution, it agrees with the fine picture of the merchant Gysi, in the Museum in Berlin: both were doubtless painted during Holbein's visit to Basle. The celebrated picture of the Misers by Quintyn Matsys does not cor-

respond with its reputation. I took it to be the original of the many repetitions of which our museum has one, yet, it is less glowing and more heavy in the colouring than many other copies. A copy of Holbein's portrait of Erasmus of Rotterdam, by George Penz, is admirable for the warmth and clearness of the tone. But I was still more pleased with two portraits by Joas Van Cleve, representing him and his wife. This master, who is said to have lost his senses from excessive self-conceit, is, in the time when he flourished, and his style of art, between Holbein and Antonio More. The delicately-drawn heads combine decision and softness in the form; the clear, warm, harmonious tone, bears a great resemblance to the best masters of the Venetian school. Two portraits of Charles V. and the Duke of Alba, said to be by Antonio More, hang too high, and in too dark a place, to enable me to form an opinion of them.

Among the pictures of the Italian school, I was much pleased with the portrait of a Captain of the Papal Guard, by Parmegiano. It is spirited and expressive, and very carefully painted in a warm tone. This is probably the portrait of Lorenzo Cibo, of which Vasari speaks in high terms. A male portrait by Andrea del Sarto, is in a noble and elegant style, and very bright in the tone. Two holy families, which are ascribed to this master, are only of his school, like so many others which are scattered all over Europe. Another portrait of a man, with a gardener's knife, attributed to him, is a very good picture by his friend

and rival Franciabigio, whose weaker and heavier tones of the flesh may be at once recognised in it. St. John the Baptist, in a landscape, coming from the collection of Charles I. as a Correggio, from the expression, the animation, drawing, and glowing tones of the flesh, is an excellent work of Parmegiano. Three pictures by Claude Lorraine (a fourth was not yet hung up) are not of the best works of that master. One room is entirely decorated with landscapes by Zuccarelli, which very pleasing but superficial master is a great favourite in England. There is besides much that is indifferent, nay, much that is poor. For instance, a copy of our Saviour by Carlo Dolce, which is so often met with. Two larger pictures by this master, one of which is a Magdalene, are indeed highly finished, but painted in his dark, less esteemed manner. With the great number of genuine and excellent pictures which the King of England possesses, such a mixture of good and indifferent seems to be neither necessary, nor, especially when compared with highly select private collections, worthy of him.

When we had refreshed ourselves, after the fatigue of examining all these treasures, by a *déjeûner à la fourchette*, Lord Howe accompanied us to St. George's Chapel; a Gothic church, which in its present state is of the time of Henry VII. The interior is of very good proportions, and the workmanship of the richly-ornamented ceiling light and elegant. In the choir hang the banners of the Knights of the Garter, the religious ceremonies of whose order are performed here, and

in the vaults beneath are deposited the mortal remains of many kings of England. When we came out of the chapel an elegant open carriage, drawn by two very handsome brown ponies, stood ready, by the Queen's orders, to take us to her little cottage, situated on the Virginia Water, an artificial lake which the late king, George IV., had made, to enjoy, undisturbed, the pleasure of fishing. As we drove rapidly through the beautiful park, we had, with flying showers of rain and intervening sunshine, the greatest variety of effects of light on the landscape. I shall never forget the incomparable freshness of the green of the meadows and trees, when the sun illumined the leaves, still shining from the rain. The eye revelled in this depth of verdure. I was pleased with the neat rural appearance of the cottage, combined as it is with elegance. Such little retreats are a favourite pleasure of the English, and are a proof of that sense of the beauties of nature which, though so different from their main pursuits of commerce and manufactures, they have retained unimpaired in a remarkable degree. The higher classes, in particular, in whose ordinary course of life this sense has nothing to gratify it, appear to feel the want of enjoying, for a time, in the quiet retirement and simplicity of such cottages, the refreshing intercourse with nature. The cottage is surrounded by a pretty garden; and on the Virginia Water, which is of such extent that you would not suppose it to be artificial, was a little frigate, exactly like that which the reigning king of England sent, a few

years ago, as a present to our sovereign, and which you have seen at the *Pfauen insel* (island of peacocks). At five o'clock Raumer and I were on the outside of the stage-coach, and, from our lofty seat, commanded a delightful view of the country, which stretched round like one vast garden, illumined in all the splendour of the evening sun.

Our four spirited horses soon brought us within sight of London, which looked like a dark misty cloud. We did not, however, see the solid thickness of this cloud till we were fairly in it, and looked about in vain for a piece of the blue sky, which had just before surrounded us. About eleven o'clock we met again at an evening party, at Lord Francis Egerton's, where the company was much more numerous and brilliant than at the first, for, notwithstanding the suite of large apartments, the pressure was often very inconvenient. When some tame Tyrolese began to sing their wild airs, and the stream of the company pressed in that direction, I had room to observe at my leisure the beautiful paintings which were again brilliantly illuminated. Much as I love to hear the simple notes of the sons of the Alps in their own country, when they sound in the evening, now cheerful, now melancholy, from the sunlit hills, I dislike their sharp, shrieking manner, in confined space and in elegant company. With feelings highly gratified by the manifold enjoyment of this day, I retired to rest at half-past one in the morning.

LETTER IX.

The National Gallery—Its origin—The Italian Masters—Christ among the Pharisees, said to be by Lionardo da Vinci—The raising of Lazarus, by Sebastian del Piombo—Ecce Homo, the Education of Cupid, and the Vierge au Panier, by Correggio—The Virgin Mary in Glory, by Parmegiano—Bacchus and Ariadne, by Titian—Domine quo Vadis, by Annibale Carracci—Pictures of Claude Lorraine and Gaspar Poussin—Bacchanalian Dance, by Nicholas Poussin—The Flemish School—The Blessings of Peace, and a Landscape, by Rubens—Portrait, said to be that of Gevartius, by Vandyck—The Woman taken in Adultery, by Rembraudt—Landscape, with Cattle, by A. Cuyp—The English School—Its Origin and Character—Hogarth's Marriage à la Mode—Sir Joshua Reynolds—Portrait of Lord Heathfield—Pictures by Benjamin West, Wilson, Gainsborough—David Wilkie—Character of his Pictures—The Blind Fiddler.

London, June 11.

I HAVE now proceeded so far in my study of the National Gallery, that I am able to give you some account of it. Though still very limited in number, it contains a series of pictures of the first class, fully worthy of an establishment of this kind, formed by the richest nation in the world; for the foundation of this Gallery is of very recent date. In the year 1823, the collection of the deceased banker, Angerstein, consisting of thirty-eight pictures, was bought by the nation. The price given for it, according to the valuation of

Messrs. Stanfield and Woodborn, was 56,000*l.* sterling; but, to defray some incidental expenses, the Parliament granted the sum of 60,000*l.* I must observe here, that in this collection was the capital picture of the whole National Gallery, the Raising of Lazarus, by Sebastian del Piombo, as well as several others of the finest pictures—but also some copies. As I state the origin of each picture you will become thoroughly acquainted with the whole collection. In general this purchase, which is the foundation of the Gallery, may be considered as very judicious. In the year 1825, some other pictures of the first class were added to it, which were purchased, at high prices, from Mr. Hamlet. The principal picture was Bacchus and Ariadne, by Titian, for 5000*l.* In the same year, the little Holy Family, by Correggio, called "La Vierge au Panier," was purchased of Mr. Nieuwenhuys, the picture-dealer, for 3800*l.* But the most important acquisition was made in 1834, by the purchase of the two celebrated works of Correggio, the Ecce Homo, and the Education of Cupid, from the collection of the Marquis of Londonderry, for 11,500*l.* Here, too, as in the British Museum, the spirit, which is more diffused in England than in any other country in the world, of enriching national institutions by presents and legacies, soon manifested itself. As early as 1826, Sir George Beaumont presented his collection, valued at 7500 guineas. Among these pictures is one of the largest and finest landscapes of Rubens, and Wilkie's admirable picture of the Blind Fiddler. Of the pictures in the Gallery, sixteen

are from this collection. A far more important addition was made by the legacy of the Rev. William Holwell Carr. Among the thirty-one pictures, which after his death were placed here in 1834, there is a series of admirable works of the school of the Carracci, and likewise some capital pictures by Titian, Luini, Garofalo, Claude Lorraine, Gaspar Poussin, and Rubens. Among the other donations, the most important is Rubens's celebrated work, the Blessings of Peace, given by the late Marquis of Stafford; then five pictures by the directors of the British Institution, including three esteemed works of Reynolds, Gainsborough, and West, and a capital picture by Parmegiano. Of the hundred and seventeen pictures now in the Gallery, the number of those presented and left by will is sixty, or above one-half.

The house in which these treasures of art are for the present deposited is in Pall Mall, but by no means worthy of them. The four rooms have a dirty appearance; and, with great depth, so little light, that most of the pictures are but imperfectly seen. They are hung without any arrangement, as chance has decided. As this building, which is an ordinary private house, affords no security against fire, the completion of a gallery where the collection may be properly arranged, which is now building under the direction of Mr. Wilkins, will be in every respect highly desirable. The admission is quite free to everybody during the season, on the first four days of the week, from ten o'clock till four. I will just go through the

principal pictures, according to the schools, and advise you to have at hand the neat little prints, which will enable you the better to understand me, and will spare me the necessity of giving a description of them.

Of the great masters of the Florentine school, which above all others carried drawing to the highest perfection, there is, as I am persuaded, nothing here; but a worthy idea may be formed of the two chief masters, Lionardo da Vinci and Michael Angelo Buonarotti, from two pictures by other masters, over whom they had a decided influence. One of these is Christ surrounded by four doctors, half figures, 2 ft. 4½ in. high, by 2 ft. 10 in. broad, from the collection of Mr. Carr. This picture certainly bore the name of Lionardo da Vinci in the Aldobrandini collection at Rome, where it was before the revolution; but no reliance is to be placed on such designations of early times, unless they are founded on respectable authorities, such as that of Vasari, Malvasia, &c. Before the revolution, and in particular before the appearance of Lanzi's work, by which the many masters of the second rank have become generally known, and have obtained due honour and regard, the assigning of names to pictures was made very easy, by classing them under a few collective names. Thus, for instance, what was in the known style of Andrea del Sarto was ascribed to him; what was by Luini, Salai, Cesare da Sesto, Uggione, Boltraffio, Solario, and the many other disciples or followers of Lionardo da Vinci, was, without further inquiry,

ascribed to Lionardo himself. So it has happened with this work, in which nobody who has viewed with attention the works of that excellent Milanese master can fail to recognise a work of Bernardino Luini. In what authenticated work of Lionardo, I would ask, do we find this warm glowing colour of the flesh in all the parts, these pure full local colours of blue and red in the draperies? But however beautiful the features of Christ are, much as they bear in general the well-known school type of Lionardo, and though the expression of a tender melancholy is very attractive, yet they have not the deep seriousness, the great meaning, which Lionardo gave to his countenances. Lastly, the rounding off, the perfection of the drawing throughout, are much below him, as may be seen in spite of the unfortunate repairs which this fine picture has suffered. For, in the fashion of many Italian restorers, the flesh parts have been stippled over with glaze colours, and thus unmeaning smoothness and inanity have been produced, which indeed deceive the multitude, but excite the most painful feelings, and the most lively indignation in the true friend of art, who seeks in vain the original modelling touches of the pencil. The forehead, the cheeks, and the hands of Christ in particular are thereby made to appear very poor.

Michael Angelo is undoubtedly far more worthily represented, and I do not hesitate to pronounce this picture the most important that England possesses of the Italian school. Cardinal Giulio di Medici (afterwards Pope Clement

VII.) wished, while he was archbishop of Narbonne, to have two pictures for the cathedral of that city, and commissioned Raphael to paint the Transfiguration, and Sebastian del Piombo the Raising of Lazarus, which being intended as companions were to be both of one size. From a very interesting letter of Sebastian del Piombo to his patron, Michael Angelo, who was then at Florence, which letter is dated December 24, 1519, and is now in the possession of Messrs. Woodborn, we learn that Sebastian's picture was finished about that time. Vasari, speaking of it in comparison with the Transfiguration, says, "Both pictures were infinitely admired; and though the works of Raphael, on account of their supereminent grace and beauty, had no equals, yet the performances of Sebastian were universally praised." This will still appear very natural to everybody who knows the two pictures; for it was not Sebastian alone, but the great Michael Angelo with him, who on this occasion entered the lists against Raphael. Even if Vasari did not certify it, the first glance would teach us that many parts, especially the figure of Lazarus, could be drawn by no other than Michael Angelo, so entirely in his spirit are the attitudes, so grand and thoroughly understood are the forms. Nay, I go so far as to affirm, that the whole composition was given by Michael Angelo, though perhaps only in a small drawing. I cannot, however, assent to the opinion of highly esteemed judges, for instance, Mr. Ottley, that Michael Angelo himself painted the figure of Lazarus. Vasari, the intimate friend

and pupil of Michael Angelo, relates that the latter was vexed that the partisans of Raphael praised in his paintings, besides the drawing, the beautiful colouring in particular, and affirmed that his had no advantage except the admirable drawing. When he therefore had remarked the fine Venetian style of colouring of Sebastian, who came from Venice, it occurred to him, that if his designs were executed in this style of painting, such pictures would surpass those of Raphael, for which reason he, from that time, assisted Sebastian with his designs in his historical pictures. How then can it be imagined that Michael Angelo, who himself had very little practice in oil painting (as, in fact, not a single painting in oil by him can be positively pointed out), should have undertaken to paint the principal figure in the picture of one of the greatest oil-painters of his age, and thus to deprive himself of the principal advantage which he hoped to obtain through Sebastian? If Michael Angelo had really painted this figure himself, Vasari would certainly not have omitted to mention this circumstance, as he loves to bring forward everything that tends to the honour of his master, and as Michael Angelo, who, when Vasari published the first edition of his work, in 1550, was still alive, was very jealous in asserting what belonged to him. But, even in this edition, Vasari only says that Sebastian executed this picture, "sotto ordine e disegno in alcune parti per Michele Angelo." Lastly, the manner of laying on the colours, and drawing, in the figure of Lazarus, does not differ in any re-

spect from the other parts of the picture. It is very possible, however, that Michael Angelo assisted Sebastian, who was not strong, in the anatomy of the naked parts, with a cartoon for this figure, which was the most important part of the picture. The transition from death to life is expressed in Lazarus with wonderful spirit, and at the same time with perfect fidelity to Scripture. The grave-clothes, by which his face is thrown into deep shade, vividly excite the idea of the night of the grave, which but just before enveloped him; the eye looking eagerly from this shade upon Christ, his Redeemer, shows us, on the other hand, in the most striking contrast, the new life in its most intellectual organ. This is also expressed in the whole body, which is actively striving fully to relieve itself from the bonds in which it was fast bound. His whole expression is, "My Lord, and my God!" The attitude of Christ, whose figure and expression are noble and dignified, is likewise very striking. With the left hand he points to Lazarus, with the right to heaven, as if he said, "I have raised thee by the power of Him who sent me!" which again wholly coincides with Scripture. It would lead me too far to detail how, in the many other figures, gratitude, astonishment, conviction, doubt, are expressed in manifold gradations. A very poetical landscape bounds the horizon, which is very high. We see that Sebastian has in every respect done his utmost; for the execution is throughout careful and substantial—the colours of great depth and fulness of tone. Yet the general effect of the pic-

ture is now rather spotty, for many shadows have become very dark—many bright colours are now too prominent; and, besides this, the whole surface is covered with a thick coat of old varnish and dirt. By a careful cleaning, the picture would gain extremely; yet a reasonable hesitation is felt at touching such a masterpiece. But it must be deplored by every friend of art that this fine picture has been for years gnawed by worms, attracted by the paste used in transferring it to canvas, without anything having been done by the directors to remedy this evil.

The picture remained in Narbonne till, as I have observed above, it was added to the Orleans Gallery. The Regent is said to have paid only 24,000 francs for it. When it came to England with the Orleans Gallery, Mr. Angerstein purchased it for 3500 guineas, on the first morning of the exhibition, at which only patrons of the art were admitted. In the sequel, Mr. Beckford, the possessor of the celebrated Fonthill Abbey, offered him 20,000*l.* sterling for it—probably the largest sum that was ever proposed for a picture. Mr. Angerstein, however, insisted that it should be guineas, or five per cent more, upon which the negotiation failed. The picture was originally painted on panel, but has been transferred with great skill to canvas. It has the inscription—"SEBASTIANUS VENETUS FACIEBAT." I must add that in Vendramini's copperplate, the form of Lazarus is much more colossal and extravagan than in the picture, and produces an equally unfavourable and incorrect idea of it.

The Dream of Michael Angelo, as it is called (No. 48), from the Barberini Palace, is the best copy that I have yet seen of this composition, which is so often met with in pictures and engravings (on panel, 2 ft. 1 in. high, 1 ft. 9 in. wide). It is painted very much in the spirit of the designer, and, judging by the tone, may very well be of the later time of Sebastian del Piombo. (Carr.)

Andrea del Sarto, the third in rank of the Florentine painters, is not so worthily represented. The Holy Family, from the Aldobrandini collection, to which his name is given (No. 74, on panel, 4 ft. 5¼ in. high, 2 ft. 8 in. wide), is by one of his scholars, most probably Poligo. This heavy, excessively brown tone, is not to be found in any of his authenticated pictures. If the smile of his children is sometimes affected, it never degenerates into the distortion of caricature, as here in the infant Christ, whose excessively clumsy body but ill agrees with the surname given to Del Sarto, "Andrea senza errore." The eyes of the Virgin have quite a sickly appearance.

The picture of a young woman, by Angelo Bronzino, though admirably painted, gives but little pleasure, on account of the broad and very dark shadows. (On panel, 2 ft. 10¾ in. high, 1 ft. 7 in. wide. Carr. No. 72.)

The Roman school, which holds the first place for composition and expression, is very poorly represented. Pope Julius II., ascribed to Raphael, is an excellent old copy, which came from the

Borghese Palace; as is often the case with copies, it is defective in the keeping. The forehead appears too light compared with the dark heavy tones of the other parts of the face. In some particulars, for instance in the treatment of the cold green curtain, the picture reminds us of Angelo Bronzino. (On panel, 3 ft. 6 in. high, 2 ft. 8 in. wide. Angerstein.)

A picture by Garofalo, from the Corsini Palace (No. 47), is, on the contrary, one of the very finest of his that I have met with. On the sea-shore we see St. Augustine, a grave energetic character, with the Child, which gives him to understand that his endeavours to dive into the mystery of the Trinity are as vain as its own attempt to empty the ocean with a spoon. St. Catherine, a noble figure, with the finest expression in her features, standing near him, looks up to the Virgin and Child, who appear in the clouds surrounded by angels. This picture is of that period of Garofalo's career, in which he combined the powerful and full mode of painting by which Raphael's pupils from Bologna and Ferrara distinguished themselves above the others, with the more noble expression, the purer forms, and the grace of Raphael. (On panel, 2 ft. 8 in. high, 2 ft. 1¼ in. wide. Carr.)

A small Caritas, by Giulio Romano, from the villa Aldobrandini (No. 18), and a Holy Family, by Mazzolino, are pretty pictures, but of no great importance. (Carr.)

The celebrated Holy Family, by Baroccio, called "La Madonna del Gatto," from the Cesari Pa-

lace in Perugia (No. 53), is a striking proof how much the ancient religious spirit had already vanished about the middle of the sixteenth century. The chief intention of the picture is John the Baptist as a child, who teases a cat by showing her a bullfinch which he holds in his hand. The Virgin, Christ, and Joseph, seem much amused by this cruel sport. All the heads are pleasing. The colouring is not so mannered as in other pictures of Baroccio, and the penciling is remarkably flowing and delicate.

The most splendid ornaments of the gallery are the four pictures of the Lombard school, which, for the knowledge of the chiaro-scuro, the rounding of the forms, and aërial perspective, is entitled to the palm above all others. Of the three works of Correggio, the Ecce Homo is without dispute that in which there is the most mind. By five half-figures in a space of only 3 ft. 5 in. high, and 2 ft. 8 in. wide, this subject is here represented more deeply and thoroughly than in any other picture with which I am acquainted. The noble forms of the countenance of Christ express the greatest pain, without being in the least disfigured by it. Only Correggio could so paint this dark, tearful expression of the eyes. How striking is the holding out, the showing of the fettered hands, which are of the finest form! It seems as if He would say, "Behold, these are bound for you!" The Virgin Mary, who, in order to see her Son, has held by the balustrade which separates him from her, is so overcome by excessive grief at the

sight, that she sinks in unconsciousness. Her lips still seem to tremble with agony, but the corners of the mouth are already fixed; it is involuntarily open; the arched eyelids are on the point of covering the dying eye; the hands with which she has held fast let go the balustrade. As she is fainting, she is supported by Mary Magdalene, whose countenance expresses the tenderest compassion. In the foreground to the left hand, the fine profile of a soldier indicates a feeling of pity. On the right hand, Pilate looking out of a window, in the middle distance, has, from the nature of the case, the least share in the transaction. In all other respects too this picture is one of the best of Correggio's; all the forms are far more severe and more noble than usual; the execution admirable. The whole is painted with a full pencil, and the colouring of extraordinary power and depth. The effect of the pale countenance of Mary is remarkably enhanced by the contrast of the dark blue cloak which she has drawn over her head like a veil. If it is one of the highest objects of art to purify, by the beauty of the representation, the most painful suffering, so that the sight of it produces only a soothing and consolatory effect, Correggio has here attained that object in an astonishing degree. Unfortunately, the picture has suffered not a little by washing and repairs. In the left lower arm of Christ, and still more in the right hand of Mary Magdalene, the bluish underground is too apparent, and injures the harmony. How highly the Carracci esteemed this work appears

from a copy by Lodovico, in this gallery, and an engraving by Agostino of the year 1587. After having been long in the Colonna palace at Rome, it came in our days into the possession of Murat, King of Naples, of whose widow the Marquis of Londonderry bought it at Vienna. It is painted on panel.

In the picture called the Education of Cupid, Correggio appears in a very different light. Here he had to produce the highest loveliness; and this he has attained in Venus. Leaning with the left arm on the stem of a tree, she stands slightly bending forward, and, archly looking at the spectator, points with her right hand to the little Cupid, who, seen in profile, is with childish simplicity eagerly endeavouring to read a paper which Mercury, seated on the ground, holds out to him. Her body is of slender, fine proportions; the attitude of her beautiful limbs, the graceful flow of the lines, and all the parts rounded in the clearest and most glowing colours, in such a manner that Correggio may here be called a statuary on a flat surface. The gradation of the full colours, reflections, cross shadows, are here employed with the greatest art and the most refined judgment to produce this roundness. The countenance is not so satisfactory; it is deficient in nobleness both of form and expression. Though the drawing is far more correct than in many pictures of Correggio, yet the right corner of the mouth, and the thumb of the right hand are not all that might be wished; and in the latter too it has a bad effect, as the fourth and little

fingers are not seen. It is very remarkable that Venus is here represented with a large pair of gay wings. All the figures are advantageously relieved by the foliage of the back-ground; where the verdure of the leaves is still to be distinguished, it is of astonishing force and depth. Compared with the Correggios at Dresden, this picture is nearest in form and painting to the St. Sebastian. It has experienced singular changes of fortune, which are connected in a remarkable manner with the vicissitudes of earthly greatness and splendour. In all probability painted for the Gonzaga family, it came with the Mantua collection into the gallery of King Charles I. On the sale of that collection, it went to Spain, where for a long time it adorned the palaces of the Dukes of Alba; hence it came into the possession of the Prince of the Peace. When his collection was to be sold by auction at Madrid during the French invasion, Murat secured it for himself on the morning of the day fixed for the sale, and took it with him to Naples. After his death his widow carried it to Vienna, where it was purchased by the Marquis of Londonderry. In its present position it has at length found a resting-place, and is secured for ever for England. So many changes were necessarily attended with much injury, which was followed by repairs; so that the late Madame von Humboldt, who saw the picture in the Alba collection at Madrid, laments its wretched condition, in her accurate and sensible remarks on the treasures of art at that time in Spain. It has cer-

tainly not been improved since, to say nothing of the smaller re-touchings that occur in almost all the parts, through which however the original colour everywhere appears; larger and heavier ones extend particularly over the light side of the right leg of Venus, over the right side of the body, and both the legs of Mercury. A very dark re-touch under the nose of Venus is especially offensive, as it gives the goddess the appearance of taking snuff, which is not consistent with her character, nor with the genius of Correggio. I am however firmly convinced that these re-touches have been unnecessarily extended, and that the picture is in essential particulars still sound; so that a restorer like our Schlesinger, who, in addition to the other necessary qualifications, has the very rare one of being an able painter, would bring this fine picture very near its original state. It is painted on canvas, 5 ft. 1 in. high, 3 ft. wide; the figures three-fourths the size of life. It has been early and repeatedly copied. Thus, there is a copy at Sans Souci; another, which was likewise in the possession of the Prince of the Peace, at Paris, where it is erroneously taken to be the original. Notwithstanding their injured state, I cannot think the price of 11,500*l.* for these two capital pictures of Correggio too high.

The third picture by Correggio is the Holy Family, known by the name of "La Vierge au Panier," which was formerly an ornament of the royal collection of Madrid, and during the French invasion of Spain was obtained by Mr. Wallace,

an English painter; and in the year 1813 in vain offered for sale in England for 1200*l*. The picture came subsequently into the possession of Laperière, in Paris; and when his collection was sold by auction on the 19th of April, 1825, it was knocked down to Mr. Nieuenhuys senior for 80,000 francs, who soon afterwards sold it to the National Gallery for 3800*l*. This certainly appears a very high price for a picture only 13 in. high and 10 in. wide. It is however a work of the rarest delicacy. Never perhaps did an artist succeed in combining the most blissful, innocent pleasure, with so much beauty, as in the head of this Child, which with the greatest eagerness desires some object out of the picture, and so gives the mother, who has it on her lap to dress it, no little trouble. But her countenance expresses the highest joy at the vivacity and playfulness of her Child. In the landscape which forms the back-ground, Joseph is working as a carpenter. Near the Virgin stands a basket, from which the picture has its name.

This picture bears in all its parts the stamp of the last time of Correggio. The local colour is far less powerful and bright than in the two preceding pictures; but much more broken. The gradation of the half tints to the back-ground excited the admiration of Mengs, when he saw the picture in the apartments of the Princess of the Asturias; and is a proof of an acuteness in the eye, and perfection of mechanical skill, which appear like a miracle, and among all painters, was pos-

sessed in this degree by Correggio alone. There are, however, many exaggerations of his later days. The smile of the Virgin Mary borders on affectation, the position of her right hand, the joining her left to the hand of the Child, are by no means happy; her left foot is too indistinct. Unhappily, this gem has been injured in some parts by cleaning; hence the right hand of the Child has lost its relief and form, and the right leg, which is stretched out, is confounded too much with the body. It is painted on panel.

Two groups of angels, larger than life, are old copies of the frescos in the Cathedral at Parma, and the originals being in such a bad condition, these are very valuable. They were formerly in the possession of, first, Queen Christina; secondly, in the Orleans Gallery; thirdly, in Angerstein's. Christ on the Mount of Olives, is likewise an ancient copy after Correggio: on the authority of Mr. West, and Sir Thomas Lawrence, who declared that it was the original, Mr. Angerstein gave an Italian 2000*l.* for it. The original is in the collection of the Duke of Wellington.

The fourth capital picture of the Lombard school is the altar-piece, which, as Vasari informs us, Parmegiano painted in the year 1527, at Rome, by desire of Maria Bufalina, for the church of St. Salvatore in Lauro in Citta di Castello. (No. 94.) This was probably the picture over which the painter was so absorbed in his work, that he did not know anything of the taking of Rome by the troops of the Constable Bourbon, till some German soldiers entered his work-room,

with a view to plunder; but were so astonished at the sight of the picture, that they themselves protected the artist against the ill behaviour of other soldiers. After the earthquake in Citta di Castello, in 1790, it was purchased by Mr. Durno, and afterwards came into the possession of Mr. Hart Davis, who paid 6000*l.* for it. For size (11 ft. 6 in. high, by 4 ft. 11 in. wide) and intrinsic merit, it is one of the chief works of the master. There is something grand and poetical in the design, representing the Virgin Mary in glory with the infant Christ, below them, St. John the Baptist, with his back turned towards the spectator, and with the most fervent enthusiasm, as the forerunner of Christ, pointing upwards. The beautiful head of the infant Christ is worthy of Correggio, and the body, by the delicacy of the relief by half tints and reflections, is very near him. St. John, on the contrary, is most powerfully painted in the most glowing gold tone, and of prodigious effect. In the affected and extravagant attitudes, we clearly see the vain endeavour to combine the grandeur of Michael Angelo, in form and motion, with the graceful flow, and the relief of Correggio. The least satisfactory part of the picture is St. Jerome asleep, whose figure is very ungracefully foreshortened, who is supposed to behold all that we have above described in a vision; some places too, which have been badly re-touched, injure the effect. This picture is, notwithstanding, worthy of admiration, for the astonishing perfection of the execution in all the parts, especially when we

recollect that Parmegiano was only twenty-four years of age when he painted it. On panel; a present from the British Institution.

Of the Venetian school, which surpassed all others in Italy, in individuality of conception, and truth to nature in the colouring, there are likewise some admirable works.

In the first place, I mention Bacchus and Ariadne by Titian, as one of the three pictures so highly extolled by Vasari, which he painted about the year 1514, for Alphonso Duke of Ferrara. How much more poetical in the conception, more noble in the characters—more ideal in the forms—does Titian appear in this picture, painted in his 37th year, in the full vigour of his powers, than in many of his later works! The hurried step, the expression of surprise with which Ariadne, hastening along the sea-shore, looks round at Bacchus, is extremely graceful and animated, and is an admirable contrast to the god, who, glowing in the bloom of his youth, boldly leaps from his car to overtake her. Among the train of Bacchus, a Bacchante with a tambourine is remarkable by her gracefulness, and a little Satyr dragging the head of a deer after him, by the expression of childish pleasure. The landscape, with the refreshing coolness of the sea, on which the ship is still seen, after which Ariadne has been gazing, with the serene sky, the blue mountains, the dark foliage of the trees, is of singular beauty. The execution is throughout very correct,—all the parts are carefully rounded and softened off. Ariadne is painted in the brightest, clearest gold tone; Bacchus in

a full sun-burnt tone. On a vessel is the inscription, TICIANUS, F. This picture, 5 ft. 8 in. high, and 6 ft. 2 in. wide, is painted on canvas. At the time of the French invasion, it was purchased by Mr. Day from the Villa Aldobrandini, and brought to England by Mr. Buchanan. The two other pictures,—the Arrival of Bacchus in Naxos, and a Sacrifice to the Goddess of Fertility, now adorn the Museum of Madrid. A fourth picture of an Assembly of the Gods, of the same series, in which, however, only the fine landscape is by Titian, and the figures by Gian Bellini, is now at Rome in the collection of the artist Camuccini.

An Adoration of the Shepherds, by Titian, from the Borghese Palace, is painted in the clear gold tone of the flesh which distinguishes Titian's earlier pictures. It is probably but a little later in point of time than the "Vierge au Lapin" in the Louvre. There is the same simplicity in the characters and the expression; but in this picture, both are more noble and more suitable to the subject. In all the principal parts it is in excellent preservation. (3 ft. 5½ in. high, 4 ft. 8 in. wide. Carr.)

The Rape of Ganymede, from the Colonna Palace, an octagon, 5 ft. 8 in. in diameter, painted on canvas, and originally, without doubt, intended for a ceiling, is a distinguished work of Titian's. In this picture, Titian has proved, not only that he was able, when the subject required, to draw the figure very well greatly foreshortened, but that he understood, what is

much more rare, how to avoid disagreeable distortions. The effect of the handsome boy, coloured in the fullest gold tone, every part being carefully rounded, contrasted with the powerful black eagle, which is flying away with him, is admirable. (Angerstein.)

A picture which is extremely pleasing from the naiveté of the characters, and the striking effect of light and shade, representing a musician teaching a boy to sing, and two other persons, is here also called a Titian. Though this picture bore the same name in the collection of Charles I., yet the whole style of the design, the tone of sentiment, so entirely coincides with the celebrated picture by Giorgione in the Pitti Palace, which is called Luther and Calvin, that I decidedly consider it as a work of that master. Unhappily the colouring no longer affords any criterion, since, in consequence of cleaning, there is no trace to be seen of Giorgione's depth, brownish glow, nor of Titian's clear gold tone. (On canvas, 3 ft. 2 in. high, 4 ft. 1 in. wide. Angerstein.)

Lastly, a very good school copy of the celebrated composition, which is so often met with, of Venus endeavouring to keep back Adonis, from the Colonna Palace, is considered here as an original by Titian. The heavy tone of the landscape, which has become very dark, and is now quite indistinct, would prove at once that it is a copy; but it is well known that the picture painted by Titian in 1518, for Ottavio Farnese, came afterwards into the possession of the kings of Spain,

and is now one of the ornaments of the Royal Museum at Madrid. (Angerstein.)

There are here two portraits by Sebastian del Piombo, who, when he was not under the influence of Michael Angelo, did not depart from his original character as a painter of the Venetian school.

The first (on panel, 4 ft. 6 in. high, 3 ft. 8 in. wide) is said to represent him and his patron, Cardinal Hippolito de' Medici. It is very unequal in the execution. His own head, the character of which is dignified and the tone glowing, is as excellent as that of the Cardinal is feeble, which makes one dubious with respect to the whole picture. (Carr.)

The portrait of a female, represented as a saint, is far superior. There is little truth in the colouring, but it is uncommonly harmonious throughout. Notwithstanding the noble features of this rather colossal portrait, I do not think it is the celebrated portrait of Giulia Gonzaga, of which Vasari says, that from the heavenly beauty of that lady, it was a divine picture, and the best portrait by Sebastian, and was sent in the sequel to Fontainbleau, to King Francis I. This picture, as well as the preceding, comes, on the contrary, from the Borghese Palace.

There is here a very clever and peculiar picture by Tintoretto, a master so very unequal that his best works nearly come up to Titian, while in his sketchy pictures, darkened by age, he assisted in producing the decline of Venetian art. In the middle distance of a sunny landscape, where mountains of a picturesque form extend along the sea-

shore, St. George is contending with the Dragon. In the princess, who is the principal figure in the fore-ground, alarm is admirably expressed in the attitude of the head. Contrasted with the gold tone which usually predominates in Titian's landscapes, this picture is in a cool, greenish, silver tone. (5 ft. 2 in. high, 3 ft. 3 in. wide. Carr.)

There is no picture by Paul Veronese which shows him in his most brilliant and proper sphere, the display of pomp and revelry in those magnificent representations, the subjects of which are only nominally taken from the domain of historic painting—such, for instance, as the Marriage at Cana, in the Louvre. The Consecration of St. Nicholas as Bishop of Myra, from the church of St. Niccolo de' Frari in Venice, is however well calculated to show how thoroughly he understood the chiaro-scuro, in which the saint, with the two priests who perform the ceremony, is kept. The angel, otherwise ingeniously designed, who descends from heaven with a mitre and crosier, interrupts in some measure, by the too brilliant drapery, the harmony of the whole. (On canvas, about 9 ft. high, and 5 ft. 6 in. wide. British Institution.)

Europa, a small picture from the Orleans Gallery, more simple than the well-known composition of this subject, copies of which, after this master, are so frequently met with, appears to advantage from the clear bright colouring, and a certain elegance in the forms. (2 ft. 3 in. high, 1 ft. 1 in. wide. Carr.)

A Martyrdom of St. Peter, formerly in the Orleans Gallery, ascribed to Giorgione, and here too retaining that name, appears to me to be too poor a composition for that great master.

Of the Carracci and their followers there are several, for the most part small cabinet pictures, among which, however, are some that do great honour to that school, which, towards the end of the sixteenth century, succeeded in restoring the art of painting, which had greatly degenerated in Italy, to a very high degree of perfection, though they never equalled the great masters of the time of Raphael in beauty, purity, and naïveté.

Annibal Carracci. (1.) St. John the Baptist in the Wilderness, in a stooping attitude, fills his cup from a fountain which issues from a rock. Besides the admirable drawing, the solid impasto, the warm brownish flesh tint, this picture has more noble forms of the body, and more animation in the expression, than many others of this master. The back-ground is formed by a poetical landscape in the style of Titian. (5 ft. 5 in. high, 4 ft. 1 in. wide. Angerstein.)

(2.) St. Peter, who for fear of martyrdom flies from Rome, meets, on the Appian road, Christ, whom he asks, "Lord, whither goest thou?" and receives for answer, "To Rome, to be crucified." Carracci has very clearly expressed this answer, by Christ's pointing onward; and it is evident that Peter is much struck by it. This little picture, 2 ft. 6 in. high, and 1 ft. 10 in. wide, is admirably executed throughout, and is very re-

markable as an instance of the eclectic mode of study of the Carracci. In the masterly drawing, especially in the outstretched arm of Christ, we recognise the study of Michael Angelo; in the impasto, the finely broken harmonious tone of the flesh; in the reflections and the delicate observance of aërial perspective, the happy study of Correggio. Now though the distinguishing qualities of two of the greatest masters are in this manner here combined in a high degree, yet each of the two is much greater in his simplicity, and especially more animated in the heads. These are here very well formed, on a general principle of beauty, but unmeaning and cold in the expression. (From the apartments of the Prince Aldobrandini in the Borghese Palace.)

(3 and 4.) Two small oblong pictures, which are said to have once ornamented a harpsichord, give proof of the ingenious and humorous manner in which Annibal treated mythological subjects, for which he found so ample a field in the Borghese Palace. In one of them Pan, a corpulent unwieldy figure, is crouched in blissful indolence, and beholds, with schoolmaster-like gravity, the playing of his pupil, the young Apollo, who has been trying his skill on a reed-pipe. His slender youthful form, the half-timid, half-arch expression, forms an amusing contrast to Pan. (On panel, 1 ft. 2 in. high, 2 ft. 8 in. wide. Angerstein.) In the other, two Satyrs amuse themselves by lifting up the unwieldy Silenus in a hide, in order that he may reach a bunch of

grapes. Two children have climbed up the vine and got possession of the delicious fruit. (On panel, 1 ft. 9½ in. high, 2 ft. 11 in. wide. Carr.) These two pictures come from the Lanzelotti Palace. The drawing is masterly, and they are painted in a tone which makes them resemble frescos.

(5 and 6.) Two very excellent landscapes, a hunting party from the Giustiniani Gallery (on canvas, 4 ft. 5 in. high, and 3 ft. 5 in. wide), and a water party (on canvas, 4 ft. 4½ in. high, 3 ft. 3½ in. wide); which last has much resemblance with a poetical landscape by Annibal in the museum at Berlin, give a very favourable impression of the ability of this master in this branch of the art. Under the influence of Titian's landscapes, and of Paul Brill, who was with justice so highly esteemed by him, Annibal acquired that grandeur of composition, that beauty of the outlines, which had so great an influence upon Claude and Gaspar Poussin. The numerous admirably drawn figures give a very peculiar charm to his landscapes.

A Susannah with the Elders, from the Orleans Gallery, ascribed to Ludovico Carracci, appears to me to be too heavy in the colouring and too feeble in the expression for that master. (Angerstein.)

Domenichino, the greatest scholar of the Carracci in poetical invention, genuine feeling for nature, warmth and clearness of colouring, solidity of execution, is here not unworthily represented.

Erminia with the Shepherds, a picture 4 ft. 10 in. high, and 7 ft. wide, is conceived more in the spirit of Tasso than I have hitherto seen this subject represented. The expression of goodness and of maiden timidity in the handsome countenance of Erminia, the attention of the aged shepherd, the surprise of the three pretty children, are very attractive, and well accord with the blooming colouring and the cheerful landscape. This picture was brought from Italy to England under the name of Annibal Carracci, but has been justly assigned to Domenichino. (Angerstein.)

This master was very fond of introducing into his landscapes, which were very successfully conceived in the spirit of his master, Annibal Carracci, historical subjects, which fill a more or less important place in them. Of such there are three here.

A morning landscape, with a fine group of Tobit, whom the angel directs what he is to do with the fish that he has taken, is very spirited and of great poetical beauty. From the Colonna Palace: on copper, 1 ft. 5½ in. high, 1 ft. 1 in. wide. (Carr.)

A very rich landscape, with St. George combating the Dragon, pleases by the beautiful light and shade, the clearness and brightness of the tone, and the finished execution. The courser of the saint is however very poor. On panel, 1 ft. 8½ in. high, 2 ft. 1 in. wide. (Carr.)

The Martyrdom of St. Stephen is careless, scattered, and poor in the composition. The

head of the saint however is noble in the expression, and the effect of the whole powerfully harmonious. On canvas, 2 ft. 1 in. high, 1 ft. 7 in. wide.

A St. Jerome with an Angel, from the Aldobrandini collection, is too hard in the outlines, too heavy and dark in the colouring, for Domenichino.

Only one more picture of the school of the Carracci—a Christ lamented by two Angels, by Guercino, from the Borghese Palace, deserves particular mention. This little picture is equally commendable for the lively feeling which is not common in this master, the beauty of the composition, the clearness and the depth of the powerful colouring, and the finished execution. On copper, 1 ft. 2½ in. high, 1 ft. 5½ in. wide. (Carr.)

Of Claude Lorraine, the favourite painter of the English, who, for the noble and pure taste of his compositions, may be called the Raphael, and for his art in the distribution of the lights, his refined attention to the aërial perspective, the Correggio, of landscape-painting, the gallery contains admirable works of different periods, and of various kinds of composition.

There are here three of those sea-ports in which, besides the sea, there is hardly anything but magnificent buildings, ships, and in general a great number of figures. As the architecture of the buildings is often by no means happy, the linear perspective not always correct, the figures in part ill drawn, and partly not in due propor-

tion, with respect to size, to the other parts, these pictures are not among those in which Claude appears to the greatest advantage. In them the chief charm consists in the effect of light and shade; but this is frequently magical in the highest degree in these pictures; for the sun, which is for the most part taken soon after its rise from the ocean, or shortly before its setting, affords, by the contrast of brilliant lights and dark cross-shades, the advantage of a gradual degradation from the bold fore-ground to the remote, indistinct distance.

In one of these pictures, fishermen are employed in the fore-ground in drawing their nets ashore, others in fastening their boats; for the sea is already agitated, and the afternoon sun, which gilds the ridges of the waves, is surrounded by misty, glowing clouds, which indicate an evening storm. A lofty lighthouse, advanced into the sea, has a remarkably striking effect among the many buildings. (Marked Claudio inv., Roma, 1641.) The execution is careful, and all the forms well defined. On canvas, 3 ft. 3 in. high, 4 ft. 3 in. wide. (Angerstein.)

In the second we see Ursula with her 11,000 virgins on the steps of a magnificent temple, on the point of embarking. Many other buildings and trees extend along the harbour; a fresh morning breeze curls the waves and agitates the trees. The effect of the bright, cheerful morning light on all objects is graduated with the greatest delicacy, from the fore to the back-ground, and

exceedingly refreshing. The execution is however less spirited and free than in other pictures of the master; the figures very poor, even for him. (From the Barberini Palace, with Claude's name and a date, which is not quite clear, but is thought to be 1646.) On canvas, 3 ft. 8 in. high, 4 ft. 11 in. wide. (Angerstein.)

Far superior to both, nay, the most beautiful picture of this kind that I know, is the third, painted for his patron, the Duke of Bouillon, representing the embarkation of the queen of Sheba. The effect of the morning sun on the sea, the waves of which run high, and on the masses of building which adorn the shore, and produce the most striking contrast of light and shade, is sublimely poetical. The water has extraordinary depth and liquidness; the execution very solid, and the finishing very careful, and at the same time free, combining the distinctness of the forms in the fore-ground with the tenderest degradation to the back-ground, and the most delicate harmony of the whole. Here the master appears in all his glory. It is marked "CLAVDE GE. I. V. FAICT. POVR SON ALTESSE LE DVC DE BOVILLON, ANNO 16-48." On canvas, 4 ft. 11 in. high, 6 ft. 7 in. wide. (Angerstein. The latter purchased it of the picture-dealer Erard at Paris.)

Of landscapes, properly so called, in which water acts only a subordinate part, there are four. These pictures have sometimes a highly poetical, sometimes an Idyllic charm.

The largest of them has for figures, Sinon

brought before Priam. In some respects it is in a style unusual with Claude. The general tone of the rich landscape, in which mountains alternate with plains and water, is uncommonly cool; and incomparably expresses the freshness of the morning air. The sky is cloudy, and therefore casts cross shadows on the earth, by which the most diversified effects of light are produced. The picture is, in the fore-ground, remarkably forcible, in the distances, extremely tender. The figures, however, are very stiff. From the Ghigi Palace. (3 ft. 9 in. high, 6 ft. 2½ in. wide.) In the Liber Veritatis, it is No. 145, and was painted in 1648. (Carr.)

The most pleasing, is another picture, in which Narcissus, in secret solitude, is indulging in his unhappy passion, over a piece of still water, the banks of which are surrounded with rocks and lofty trees, observed only by the disconsolate Echo, and another Nymph. This coolness and retirement have a poetical contrast in the other side of the picture, where, in an extended prospect, the sultry afternoon sun strongly lights the windows of the ruin of an old castle; and in the distance, a sea-port extends along a bay. It is seldom that we find in Claude figures taken from mythology, so perfectly harmonizing with the landscape, as in this picture. The execution is very careful, but the colouring, much weakened by the coat of dirt which covers the picture. In the Liber Veritatis, it is No. 77. It comes from the Delmé collection. (On canvas, 3 ft.

1 in. high, 3 ft. 11 in. wide. Sir George Beaumont.)

Two small pictures, one representing Hagar with Ishmael and the Angel, and the other, a Goatherd with his flock, are very rural and charming. Noble trees in the fore-ground are the principal objects, and in the middle distance, have entirely the appearance of studies from nature. As well in the execution, which is very detailed, as in the general tone, these pictures differ much from his usual manner. The figures are by another hand, and far better than Claude was able to paint them. (Each 1 ft. 8 in. high, 1 ft. 4½ in. wide. Sir George Beaumont.)

Lastly, I mention a small sunset, with the Death of Procris, as very pleasing; but likewise of an unusual kind. It much wants cleaning. (On canvas, 1 ft. 7 in. high, 1 ft. 3. in. wide. Sir George Beaumont.)

I was surprised, here, where there are so many genuine and fine works of Claude, to see a copy from the celebrated Mill in the Doria Palace (No. 81), and another, after a fine composition, in which are three huntresses (No. 104), given out as originals.

This collection affords also honourable testimony of the predilection of the English for Claude's contemporary, Gaspar Poussin. His conception of nature is directly opposed to that of Claude. If, in the finest pictures of Claude, nature appears in such bright serenity and clearness, that they always put me in mind of the pas-

sage of Homer, where he says of the islands of the blessed,—

> Joys ever young, unmix'd with pain or fear,
> Fill the wide circle of the eternal year;
> Stern winter smiles on that auspicious clime,
> The fields are florid with unfading prime;
> From the bleak pole no winds inclement blow,
> Mould the round hail, or flake the fleecy snow;
> But from the breezy deep the blest inhale
> The fragrant murmurs of the western gale.
>
> Odyssey, Book iv.

Poussin appears the greatest, when he shows the elements in the most violent convulsion—when the tempest sweeps over the land—when the lightnings flash through the dark clouds—when man and beast anxiously seek a covert. In such pictures, he produces in his southern scenes the same feeling in the spectator, as Goethe so powerfully describes for the northern.

> When in the wood the howling tempest brawls,
> The giant Pine beneath its fury falls;
> O'erthrows the neighbouring stems, that sink around,
> And with the crash the echoing hills resound.

But even when Poussin represents nature in a state of repose, yet the clouded sky, with detached lights, the dark masses of the forest excite a disposition to melancholy, which, however, is always pleasing and soothing, and frequently, from the grandeur of the outlines, of the sublimest kind. For no master, ever so well as Poussin, understood how to treat the middle-ground in so expressive a manner, and especially, so picturesquely to intersect with it the lines of his distances; in the choice of his figures too, he is always happy—in the execution, spirited and correct.

There are masterpieces of both kinds in this gallery.

In the celebrated land-storm, from the Lansdowne Gallery, well known by means of an engraving, the bright light of the horizon only makes us more clearly perceive the effects of the tempestuous gloom which envelopes all besides. We can almost hear the wind rushing through the trees,—one of which is already broken asunder, and lying on the ground. A single ray of light illuminates a building, which crowns an eminence in the middle ground, and at the same time strikes a shepherd, who, with his flock, is hastening to seek a shelter. (On canvas, 4 ft. 11 in. high, 6 ft. wide. Angerstein.)

A storm, with the history of Dido and Eneas, appears to have been still more spirited and bold in the composition. Unhappily, the picture has become so dark, that no opinion can be formed of the single parts. This fate has befallen, in an inferior degree, most of Gaspar Poussin's pictures, because he painted on a dark red ground, and did not lay on the colours thick enough, so that the ground appears through. (From the Falconieri Palace, 4 ft. 10 in. high, 7 ft. 4 in. wide. Carr.)

The finest picture of Poussin here, belongs, however, to the second class. Seldom, perhaps, have the charms of the plain, contrasted with a mountain, overgrown with the richest forests, and of the finest form, been so deeply felt, so happily compounded, as in this distance, and in this middle ground, the effect of which is enhanced by a

warm light, broken by shadows of clouds. In the foreground, is Abraham leading his son Isaac to the sacrifice. Nature appears here in her noblest and grandest form. This picture, which came from the Colonna Palace, justifies the high reputation which it there enjoyed. (On canvas, 5 ft. 3 in. high, 6 ft. 6 in. wide. Angerstein.)

No other painter has represented views in the environs of Rome, with such an elevated taste, and so fine a feeling for the picturesque, in the choice of the points of view, as Gaspar Poussin. This is proved by two companion pictures from the Corsini Palace. A view of Aricia affords in a high degree the charm of a union of beautiful natural scenery, with the habitations of man, in the simple, pleasing lines which the Italian villages offer. A view of the distance has a mysterious, soothing charm of melancholy. The path with evergreen oaks, along the Lake of Albano, produces, on the contrary, the feeling of the solitude of the forest, which is enhanced by the shepherd with his flock. Both pictures are very carefully painted, and the colouring uncommonly fresh. (On canvas, each 1 ft. 1 in. high, 2 ft. 2 in. wide. Carr.)

I have here set down Claude and Gaspar Poussin as belonging to the Italian school, because both, though born in France, received their education as artists at Rome, where they lived and laboured as such.

Of the French school, there are no pictures, except by Nicholas Poussin; but among these, one of the finest of his in existence. The cheerful

dance of Fauns and Bacchantes is interrupted by a Satyr, who, issuing from the forest, endeavours to lay hold of one of the nymphs. The composition is of the greatest unity and clearness, and full of the most ingenious and the happiest ideas. Two children are particularly charming, who are striving to reach a bunch of grapes, which one of the Bacchantes, of the most slender and delicate form and graceful attitude, holds up in her hand. But what especially distinguishes this picture from many others of Poussin, which are equally excellent in composition and drawing, is the great variety and truth to nature in the heads, which, with him, are so often made after the antique model, and weaken the interest by their coldness and uniformity. Besides this, the impasto is very solid, the execution extremely careful, the colouring of remarkable freshness, brightness, and clearness in every part. It is in perfect preservation, from the Colonna collection, on canvas, 3 ft. 3 in. high, 4 ft. 7½ in. wide; bought of Mr. Harrold for 2000*l.*

Notwithstanding the masterly drawing, some happy ideas, and the fine landscape, the composition of a Bacchanalian revel, from the Barberini Palace, is too scattered, and disagreeably crossed by many lines, to bear a comparison with the preceding. On canvas, 4 ft. 8 in. high, 3 ft. 1 in. wide.

A Sleeping Nymph, surprised by a Satyr, is very elegant in the design, and very carefully executed in a clear tone, but too wanton. Cephalus and Aurora is one of the ordinary works of

Poussin; a landscape by him was unfortunately not hung up.

A picture, ascribed to Velasquez, from the Angerstein collection, and another, called a Murillo, are not worthy of any further notice.

I now proceed to examine the pictures of the Flemish and Dutch schools.

We are here enabled to form a just idea of the universal genius of Rubens, in allegory, spirited sketching, and landscape.

In allegory, we have the celebrated picture which Rubens painted for Charles I., when he resided at the court of that monarch, in the year 1630, as mediator of peace between Spain and England. He endeavoured in this picture to represent, in reference to his diplomatic mission, the blessings of peace, protected by wisdom and valour. You may remember, from my essay upon Rubens, in Von Raumer's historical almanac, that I am no great admirer of his rather coarse and uncouth allegories. Thus, in the present instance, the blessings of peace are represented in a gross manner by a beautiful woman, who gives milk to a child from her breast, and by a Satyr, who shakes abundance of fruit from his cornucopia. But then these figures, with two other women and children, are among the finest things that Rubens ever painted, for the beauty of the heads, the feeling of nature in the careful execution, the fulness and clearness of the bright, gold tone of the flesh. Minerva keeping off Mars, and Harpies, is of inferior merit. After the dispersion of Charles I.'s collection, where it was valued at

100*l.*, it came into the Doria collection at Genoa, from which Mr. Irvine purchased it, in the year 1802, for 1100*l.* In the same year, the Marquis of Stafford bought it of Mr. Buchanan for 3000*l.*, and presented it in the year 1827 to the National Gallery. (On canvas, 6 ft. 5 in. high, 9 ft. 8 in. wide.)

An interesting proof of the impression, which art and the people of Italy made upon Rubens, is afforded by a careful study, executed in that country, for a very rich composition from the legend of St. Bavo relieving the poor. The characters of the heads are more refined, more noble, and more diversified than usual; the tone of the colouring is indeed warm, but less transparent than ordinary. From the Correga Palace at Genoa. (On panel, 5 ft. 2½ in. high, 6 ft. 6 in. wide. Carr.)

The Rape of the Sabines, a picture highly admired by connoisseurs, did not please me so much. Notwithstanding the great bustle and confusion, I miss the fire of the master, the boldness, the energy, the expression of the impulse of the moment, which are so very striking in the Battle of the Amazons, the small Last Judgment at Munich, and many other representations of such highly animated scenes. The touch, too, is less spirited, the transitions more softened, the local tone of the flesh browner. It was formerly in the possession of Mrs. Roschaerts at Antwerp. (On canvas, 5 ft. 6 in. high, 7 ft. 9 in. wide. Angerstein.)

A large landscape, in the style of the Going to

Market at Windsor, but still richer, shows, as in a magic mirror, the beautiful and fertile Brabant in its luxuriant verdure, illumined by the morning sun. Everything that art can effect by single trees, by shadows of clouds, to produce variety in an extensive level surface, is done here, and the execution so minute, that the trees are animated by singing birds: the landscape is likewise enlivened by numerous figures of men and animals. From the Balbi Palace at Genoa. (On canvas, 4 ft. 6½ in. high, 7 ft. 9 in. wide. Sir George Beaumont.)

A Holy Family, which, after the death of Rubens, is said to have remained in the possession of his widow, may perhaps have been composed by him, but is much too coarse in the execution, and too heavy in the colouring, to have been painted by his hand.

Of three pictures by Vandyck, that called the portrait of Gevartius is by far the finest, and wholly differs from the usual portraits of this master. The rather simplified, but very decidedly rendered forms, are traced with rare skill in the most admirable impasto, and so little painted over, that you may follow the spirited touches of the pencil. With this the gradations are incomparably produced in the reddest yellow local tint, which is very near akin to Rubens. The swimming moisture of the eyes is wonderfully given. The definite marking of the bones, and the surfaces, gives the picture a very energetic effect, resembling sculpture. (On panel, 2 ft. 7 in. high, 2 ft. 2 in. wide. Angerstein.)

The name of Gevartius is certainly wrong; for of the two known persons of that name, the canon, John Gevartius, died in the year 1623, when Vandyck was in Italy. He cannot have painted it before he set out on that journey, for this is not the performance of a young man of twenty years of age. Neither can it be Caspar Gevartius, the intimate friend of Rubens; for he was born in 1593, and therefore only thirty-three, or thirty-eight years of age, when this picture was painted; for after that Vandyck painted in a different manner, and this portrait is that of a man from fifty to sixty years of age, with grey hair.

Three persons, half figures, one of whom is taken to be Rubens, though in fact it has but little resemblance to him, did not much please me. Perhaps this may be owing to the dull state of the picture, for Sir Joshua Reynolds, in whose possession it formerly was, is said to have valued it highly. (On canvas, 3 ft. 4 in. high, 3 ft. 4 in. wide. Angerstein.)

St. Ambrose refusing to allow the Emperor Theodosius to enter the church at Milan, is a free copy, on a reduced scale, of the great picture by Rubens, in the Imperial Gallery at Vienna.

This fine picture is of the early time of Vandyck; it combines the great clearness and brightness of colouring, which he retained from the school of Rubens, with his own more tender harmony, and more refined feeling of nature. From the collection of Lord Scarborough. (On canvas, 4 ft. 10 in. high, 3 ft. 9 in. wide. Angerstein.)

Though there are none of the larger works of Rembrandt, which, by their striking effect, attract the attention of the spectator, even at a distance, yet the six pictures by him, in the gallery, are admirably calculated to give an idea of the wonderful originality of this master in many respects.

By far the finest is the Woman taken in Adultery before Christ—nay, of all Rembrandt's cabinet pictures, it perhaps holds the first place. In general, we admire in the pictures of this master the magical effect of the deep chiaro-scuro, the bold conception, and the admirable handling. Here, however, it is not only the bright, full, gold tone, by which the principal figures are relieved from the dark back-ground, that attracts us, but the beauty and intelligibleness of the composition, the manifold and just expression of the heads, the refined feeling, the most delicate execution, combined with the most solid impasto. How much more powerful is this expression of the deepest sympathy in Christ, of the bitterest repentance of the woman, in spite of the ordinary, nay, ugly form of the countenances, than the most beautiful forms taken from the antique, according to general principles of beauty, as seen in Mengs and so many highly extolled painters, who have acted upon a theory of beauty, but whose figures are destitute of that innate animation and glow of life, which the simple feeling of the artist, wholly according with the spirit of his subject, can alone breathe into them! Rembrandt has here made a remarkable use of his skill as a colourist, to render the subject intelligible. The

eye falls at once upon the woman, who is dressed in white, passes then to the figure of Christ, which, next to her, is the most strongly lighted, and so goes on to Peter, to the Pharisees, to the soldiers, till at length it perceives in the mysterious gloom of the Temple, the High Altar, with the worshippers on the steps. This masterpiece is marked with Rembrandt's name, and the year 1644. He painted it for Johan Six, Lord of Vromade. It subsequently came into the possession of the well-known Burgomaster Six. (On panel, 2 ft. 9 in. high, 2 ft. 3 in. wide. Angerstein.)

An Adoration of the Shepherds, in which the light proceeds from the Child, has a most magical and warm effect, which is rendered particularly striking by the dark figure of a shepherd kneeling in the foreground, directly against the brightest light. Compared with the divine light, that in the lantern of one of the shepherds is hardly perceptible. The arrangement of the eleven figures, which form this composition, displays the greatest skill in the artist. The main stress is here laid on the design and the effect; the handling is therefore broad and sketchy, and the countenances not individually made out. Marked with Rembrandt's name, and the year 1646. (On canvas, 2 ft. 1 in. by 1 ft. 10 in. Angerstein.)

Few pictures of Rembrandt prove his talent for the composition of the sublimest subjects of the Bible in so high a degree as the sketch in black and white of a Descent from the Cross. The expression of the Virgin fainting at the sight

of the dead Christ, stretched on her knees, is, in depth of feeling and nobleness, worthy of Raphael. The idea of making the repentant Thief look down from his cross, full of gratitude and admiration upon Christ, is likewise wholly original and affecting. But here, too, we must renounce even the most modest pretensions to nobleness of form or countenance. The lights are in a warm yellow, the shadows in a clear brown tone. (On panel, 1 ft. 1 in. high, 10½ in. wide. Sir George Beaumont.)

A Woman, by no means handsome, wading through a piece of water, and raising her clothes a little, that they may not become wet, is, considered as a painting, perhaps the finest of all the six pictures. This impasto — these tenderly blended middle tints, in which the fleshy parts are modelled, remind us of the wonderful mechanical skill of Correggio, and prove the great affinity of these two eminent colourists in this point, however different in other respects was the course they pursued. Marked with the name of the master, and the date 1644. (On panel, 2 ft. high, 1 ft. 6¼ in. wide. Carr.)

The portrait of a Jew is an admirable example of the just conception of that broad, masterly way of painting, of those glowing, full tones of the flesh, which, contrasted with dark masses of shadow, produce so surprising an effect. (On canvas, 4 ft. 6 in. high, 3 ft. 4 in. wide. Sir George Beaumont.)

A landscape, with Tobit and the Angel, shows how he gratified, in this branch of art, his inclina-

tion for the strongest contrasts of light and shade. An evening sky, of extraordinary warmth and clearness, is contrasted with shady trees, which, however, have become so black, that they appear like a shapeless mass. The execution is very broad. (On panel. Carr.)

There is likewise a very good picture of Albert Cuyp here, of whom so little is known in Germany. The pictures of this master, like those of so many of the great Dutch landscape painters, are the most splendid proof that the charm of a work of art lies far more in a profound and pure feeling of nature, in the knowledge and masterly use of the means of representation which art supplies, than in the subject. For otherwise how would it be possible, from such monotonous natural scenery as Holland presents, where the extensive green levels are broken only by single trees and ordinary houses, and intersected by canals, to produce such attractive variety as their pictures offer? How could it happen that so many pictures, even of eminent masters, such as J. Both and Pynaker, who represent the rich and varied scenery of Italy, in which the finest forms of mountains and waterfalls, with beautifully wooded plains, in the most agreeable variety, charm the eye, have less power to touch our feelings than the pictures of Cuyp, Ruysdael, and Hobbema? In greatness of design, knowledge of aërial perspective, combined with the greatest glow and warmth of the misty or serene atmosphere, Cuyp stands unrivalled, and takes the same place for Dutch scenery as Claude

Lorraine for the Italian, so that he might justly be called the Dutch Claude. In the manner of the impasto, the breadth, and freedom, and execution, he has, on the other hand, much resemblance to Rembrandt. In the picture here, the bright gold tone of the morning light is reflected in the clear river, which flows through the slightly varied ground. In the foreground, two cows are reposing, a shepherdess is in conversation with a horseman, about her a flock of sheep and three dogs. The whole breathes coolness, cheerfulness, and rural tranquillity. (On canvas, 4 ft. 4 in. high, 6 ft. 6 in. wide. Angerstein.)

A fine landscape, which here bears the name of Both, hangs too high, and in too unfavourable a light to decide respecting the master; but the design and tone appear to me to be different from those of Both. The fine sky reminds us of Johann Gotlieb Glauber. (On canvas, 3 ft. 9½ in. high, 5 ft. 3 in. wide. Sir George Beaumont.)

I come at length to the English school. Of its most eminent names the gallery possesses some of the most celebrated works. As I had hitherto hardly known anything of these masters except from engravings, the sight of their paintings was particularly interesting to me. I was thereby induced to form an idea of the peculiarities of the English school of painting, and its relation to the other schools, of which I here give you some particulars. The origin of original painting in England, is in the eighteenth century, that is, at a time when the original schools of the whole of

modern times, of Italy, the Netherlands, and Germany, and their branches in France and Spain, had long lost their peculiar character, and in their stead, there had succeeded all over Europe, a manufacture of cold, monotonous, spiritless pictures, founded on the general rules and precepts of art, which were communicated in the various celebrated academies. The demands of religion, the broad foundation on which, in other schools, historical painting had gradually grown up, from its first infancy to vigorous maturity, no longer existed. This highest branch of art was now only occasionally in request, for the decoration of palaces and other public buildings: all other demands on living artists were confined to portraits. Even the tradition of the technical part of painting, which had been conscientiously handed down in the old schools of living art, as the most indispensable fundamental condition, even of the highest performances, had been gradually forgotten, as of inferior importance, amid all those dead rules of pure taste, and ideal beauty of form. When, therefore, men of decided genius for painting, such as Hogarth, and afterwards Reynolds, appeared in England, they found neither a foundation of technical knowledge, nor a more elevated and animated intellectual direction of art. Under this twofold deficiency English painting appears to me to labour, though in a lessening degree, even to our time. That hollow and empty idealism, at variance with all nature, which was then advocated as the only safe road for historical painting, necessarily offended every ge-

nuine talent for the arts, the first condition of which is a lively feeling for nature, and, as always happens, leads to a prejudiced opposition. This was the case with Hogarth. He had an eminent talent for catching what was characteristic in nature, and applying it to dramatic representations. If a painter, with the mind of Hogarth, had appeared in Florence in the fifteenth century, he would doubtless have treated with great applause, from the circle of the religious notions of those times, many highly dramatic scenes of monastic life, in which his turn for humour would have found its account, in many burlesque traits of the mode of life in the convents, which many painters of that time did not suffer to escape them. But as his age afforded him no general form in which he might have displayed his talents, he invented, in order to express himself in his own way, a new species of painting, namely, the *moral-humorous*, which holds in the general domain of painting nearly the same rank as the drama of ordinary life in poetry; so that Hogarth is to Raphael, as Molière to Sophocles. The former show us man, dependent on his animal nature and on his passions, and according to the manner and the degree in which these are opposed to his higher intellectual nature, excite laughter, compassion, contempt, abhorrence, disgust. The others show us the predominance of the divine nature in man, whether in combating animal nature and the passions, in honourable defeat, or in dignified composure after victory, and fill us with admiration, astonishment, veneration, rapture.

This moral-humorous department is the only one in which the English have enlarged the domain of painting in general; for, with the exception of a few pictures by Jan Steen, I know nothing similar of an earlier period. In all other branches they are more or less excelled by the other schools. Portrait painting is the branch which they have cultivated with the most success, and the best portraits of Sir Joshua Reynolds take a high rank, even when compared with the performances of other schools. Next to this are the painters of what the French call *pieces de genre*, scenes of every-day life and still life, and especially their animal painters. Their landscapes are far lower in the scale, in such a comparison. But they are weakest of all in historical painting, where inventive and creative fancy is the most called for. Having thus viewed the intellectual region of the art, let us briefly consider their progress in the scientific parts. Their drawing is, on the whole, indifferent; the forms often suffer from incorrectness, and still more by want of precision; on the other hand, most English painters have great brilliancy, fulness, and depth of colour, which make much show and charm the eye; often, it is true, at the expense of fidelity to nature, and of delicately balanced harmony. For the mode of execution, it is a misfortune for the English school, that it at once began where other schools nearly leave off. From the most scrupulous execution of the details, which seeks to bring every object as near as possible to the reality, even for close inspection,

the older schools but very gradually acquired the conviction that the same effect might be produced, at a moderate distance, with fewer strokes of the pencil, and thus attained a broader handling. But the English school began at once with a very great freedom and breadth of handling, where, in the works of Hogarth and Reynolds, indeed, every touch is seen in nature, and expresses something positive; but in most of the later painters, degenerated into a flimsiness and negligence, so that but a very superficial and general image is given of every object, and many pictures have the glaring effect of scene-painting, while others are lost in misty indistinctness. As no good technical rules had been handed down to them by tradition, the English painters endeavoured to establish some for themselves, but with such ill success, that many pictures have very much changed, many are so faded that they have quite the appearance of corpses, others have turned black; the colour has broad cracks in it, nay, in some cases, it has become fluid, and then, from the excessively thick impasto, has run down in single drops.

Of Hogarth's paintings there are here the six pictures of his Marriage à la Mode, in my opinion the most ingenious and the most successful of his series. Those pictures are so well known by the engravings, and the witty descriptions of Lichtenberg, that it would be superfluous for me to enter into a particular account of them. The old and new history of the lofty, but hollow, genealogical tree, with the dirty, but well-filled, money-

bag, with its consequences, is here represented with a most extraordinary profusion of invention, observation, humour, and dramatic power. But what surprised me is the eminent merit of these works as paintings, since Hogarth's own countryman, Horace Walpole, says he had but little merit as a painter. All the most delicate shades of his humour are here marked in his heads with consummate skill and freedom, and every other part executed with the same decision, and for the most part with ease. Though the colouring on the whole, and the pictures, as they are almost wholly painted in dead colours, with hardly any glazing, have more the look of distemper than of oil paintings, the colouring of the flesh is often powerful; and the other, very broken, are disposed with so much refined feeling for harmonious effect, that in colouring, they stand in a far higher rank than numerous productions of the most modern English school, with all glaring inharmonious colours. Only the fifth picture, the Death of the Husband, has lost its chiaro-scuro by turning dark. For these six pictures Hogarth received only the miserable pittance of 110*l*. Mr. Angerstein paid for them in 1797 1381*l*. (On canvas, 2 ft. 3in. high, 2 ft. 11 in. wide.)

The Gallery likewise possesses his portrait, painted by himself. Firmness, and a certain sturdiness of character and great clearness of understanding, are the most striking features of the head, which is strongly conceived, finely drawn, and carefully executed in a warm tone. The humourist lies

too deep in him to appear in a slight trace on the surface of the countenance. Before the oval within which he has painted himself, there is a remarkable assemblage of things which he especially valued. In the middle, the works of Shakspeare, Milton, and Swift; on his right hand, his pallet, with a curved line drawn on it, by which, as an inscription informs us, his celebrated line of beauty is meant; on the left hand his dog, which, by its size and truth to nature, is the most striking among all these objects. If now this latter, contrasted with that line as the symbol of beauty and ideality, may be very properly taken as the symbol of nature in its more common and inferior relations, Hogarth is here, properly speaking, between theory and practice; and for him, as well as for every artist, the latter acts a far more important part. (On canvas, 2 ft. 11 in. high, 2 ft. 3 in. wide.)

Of the four pictures by Sir Joshua Reynolds, a man who, by his polished manners, his social virtues, and his able lectures, greatly contributed to give a more elevated position to artists and to art in England, the most important is the portrait of Lord Heathfield, known among us by the name of Eliot, as the glorious defender of Gibraltar. The upright, honourable character is admirably expressed, the drawing very correct, the execution broad, but careful; the colouring warm and powerful, though less transparent than in many other pictures of this master. The back-ground, where dark clouds of smoke indicate the effects of the

artillery, forms a suitable contrast with the immoveable tranquillity with which the hero holds the keys of Gibraltar, and at the same time brings the figure very well forward. (4 ft. 8 in. high, 3 ft. 8 in. wide. Angerstein.)

A head, called the Banished Lord, shows how much Reynolds often imitated Rembrandt in the colouring. The tints are really very glowing, but less rich in body than in Rembrandt; the forms are without character. (On canvas, 2 ft. 5 in. high, by 2 ft. wide. Presented by the Rev. W. Long.)

A Holy Family proves that Sir Joshua was not qualified to be an historical painter. The characters and expressions are poor and unmeaning, the forms not rounded, the execution slight, the colouring warm indeed, but false, and, besides, in places faded and washed out. (On canvas, 6 ft. 5 in. high, 5 ft. 9½ in. wide. Presented by the British Institution.)

Still less, however, can I find any pleasure in the four historical pictures of the celebrated West. Partly at his instigation, the infant plant of the English school of painting was shut up in the year 1768, in the hot-house of an academy; and his works in this gallery prove that he was the real model of the president of such an institution, who by his example and teaching, clipt betimes with his academical shears, according to prescribed rules, the wild luxuriant growth of the young plants. The truth of the words, "The letter kills, the spirit gives life," is rendered manifest to the eye by these pictures. Though all

the academic rules upon composition, drawing, beauty, drapery, are observed, and partly with great skill, yet we feel that the aggregate of all these qualities, proceeding from cold reflection, produces only the *caput mortuum* of a work of art; the real soul of which is the feeling of the artist, inspired by the subject, nourished by the contemplation of nature, by which all those qualities must be animated, that the whole may warm and cheer the mind of the spectator.

But there is a considerable difference between these pictures of West. Orestes and Pylades brought as victims before Iphigenia, an early work of this artist, has not only something noble and simple in the composition and the forms, but is likewise painted in a tolerably clear, warm, harmonious tone. (On canvas, 3 ft. 4 in. high, 4 ft. 2 in. wide. Sir George Beaumont.)

The same may be said of the picture of Cleombrotis banished by Leonidas; though the tone is cooler, the composition less decided. (On canvas, 4 ft. 6 in. high, 6 ft. wide.)

But what shall we say to the two pictures of the Last Supper, and of Christ healing the lame man? The more we are used to demand in the representation of such sublime subjects, the more unsatisfactory, and even offensive, is the impression made by these pictures. The general and insignificant character of the heads displays a lamentable deficiency in knowledge of nature; the expression is affected or poor—the attitudes theatrical or unmeaning—the tone of the flesh brick-red and cold—the colours heavy and intransparent—the

total impression motley and scattered; and yet these pictures are considered by many Englishmen as true models of biblical history; and I often found a great number of admiring spectators collected round them. Considering the religious respect for the Bible, which is so general in England, I believed at first that this admiration was paid to the subject rather than to the manner in which it was treated. But since I have seen, in the apartment at Hampton Court, where Raphael's seven cartoons are hung, which also represent subjects from Scripture, and that in the most worthy and most dignified manner, persons of the same class spend no more time than what was necessary to walk through it, I am convinced that even in the great mass of what are called the educated classes in England, there is not yet any genuine feeling for historical painting.

Of the first two English landscape painters who distinguished themselves, Wilson in many pictures followed a more ideal direction. His paintings frequently place before us the noble forms of Italian scenery; his figures often rise even to mythological subjects. Gainsborough, on the contrary, was, like the Dutch artists, devoted to the representation of the rural landscape in his own country, and domestic retirement; his figures, mostly country people, are in general a conspicuous feature in his pictures. Both agree in one particular, that their chief aim is too partially directed to the total effect, and that the details are generally treated in a careless and decorative manner.

There are two celebrated pictures by Wilson here. One, the view of the Villa of Mæcenas at Tivoli, painted for the Earl of Thanet, is chosen with refined taste, but the tone is of the coldness of northern scenery, and the masses of shade have become so black, that it is impossible to enjoy the picture. (On canvas, 3 ft. 10 in. high, 3 ft. 6 in. wide. Sir G. Beaumont.)

A noble and poetic feeling cannot be denied to the celebrated landscape, where, in a fearful storm, Apollo and Diana, resting on a cloud, destroy the children of Niobe; yet it has the same faults as the preceding, and the execution of the parts is affected. (On canvas, 4 ft. high, 5 ft. 6 in. wide. Sir G. Beaumont.) Wilson has several times painted this landscape with some variations.

There are likewise two well-known pictures by Gainsborough in the gallery. One of them, called the Watering-place, represents in the foreground a piece of still water, at which some cows are drinking, and peasant children are loitering on the rocky bank, overshadowed by trees. The spirit of rural tranquillity is well expressed in this picture. The effect is striking by the contrast of bright lights and deep shadows; the impasto is full; but the tone of colouring is heavy, and the details not well made out. (On canvas, 4 ft. 10 in. high, 5 ft. 11 in. wide. Lord Farnborough.)

The other picture, called the Market-cart, in which two girls are taking a cargo of vegetables to market, pleases the eye by a warmth of colouring which is peculiar to Gainsborough; yet the

tone of the figures is very false, the handling affected and slight, the colouring much broken. What a difference between such a picture and an old Dutch one—for instance, a Isaac Ostade treating a similar subject! How pithy and solid is his execution, how rounded and accurately characterized every individual object, yet without neglecting the harmony of the whole! (On canvas, 6 ft. high, 1½ wide. Presented by the British Institution.)

I am happy at being able to conclude my observations on the pictures of the English school in this gallery as worthily as I commenced them with Hogarth; for Wilkie is in his department not only the first painter of our times, but, together with Hogarth, the most spirited and original master of the whole English school. In the most essential particulars, Wilkie has the same style of art as Hogarth. With him, he has great variety, refinement, and acuteness in the observation of what is characteristic in nature; and in many of his pictures the subject is strikingly dramatic. Yet in many respects he is different from him. He does not, like Hogarth, exhibit to us moral dramas in whole series of pictures, but contents himself with representing, more in the manner of a novel, one single striking scene. His turn of mind is besides very different. If I might compare Hogarth with Swift, in his biting satire, with which he contemplates mankind only on the dark side, and takes special delight in representing them in a state of the most profound corruption, of the most frightful

misery, I find in Wilkie a close affinity with his celebrated countryman Sir Walter Scott. Both have in common that genuine, refined delineation of character which extends to the minutest particulars. In the soul of both there is more love than contempt of man; both afford us the most soothing views of the quiet, genial happiness which is sometimes found in the narrow circle of domestic life, and understand how, with masterly skill, by the mixture of delicate traits of good-natured humour, to heighten the charm of such scenes; and if, as poets should be able to do both in language and colours, they show us man in his manifold weaknesses, errors, afflictions, and distresses, yet their humour is of such a kind that it never revolts our feelings. Wilkie is especially to be commended, that in such scenes as the Distress for Rent, he never falls into caricature, as has often happened to Hogarth, but with all the energy of expression remains within the bounds of truth. It is affirmed that the deeply impressive and touching character of this picture caused an extraordinary sensation in England when it first appeared. Here we first learn duly to prize another feature of his pictures, namely, their genuine national character. They are in all their parts the most spirited, animated, and faithful representations of the peculiarities and modes of life of the English. In many other respects, Wilkie reminds me of the great Dutch painters of common life of the seventeenth century, and likewise in the choice of many subjects —for instance, the Blind Man's Buff; but par-

ticularly by the careful and complete making-out of the details, in which he is one of the rare exceptions among his countrymen. If he does not go so far in this respect as Douw and Franz Mieris, he is nearly on an equality with the more carefully-executed paintings of Teniers and Jan Steen. His touch, too, often approaches the former in spirit and freedom, especially in his earlier pictures.

One of them, the Blind Fiddler, is in the Gallery. You know this admirable composition, from the masterly engraving by Burnet. The effect of the colouring is by no means brilliant; yet the tone of the flesh is warm and clear. The colours, which, as in Hogarth, are very much broken, have a very harmonious effect—the light and shade being very soft, and carried through with great skill. From the predominance of dead colours, the whole has much the appearance of distemper, as well in the above respects as in the naïveté and close observation of nature, and the good-natured humour of the subject. This picture is a real masterpiece, which deserves the more admiration, since we find, by the date affixed, that it was painted in 1806, when Wilkie, who was born on the 18th of November, 1785, at Cuts, in Fifeshire, was not more than twenty-one years of age. On canvas, 1 ft. 10 in. high, 2 ft. 7 in. wide. (Sir George Beaumont.)

Another picture, where a countryman, who has indulged too freely, is led home by his family, is indeed highly humorous in the expression of the heads, and masterly in the keeping and chiaro-

scuro; yet the figures appear too small for the size of the picture, and too scattered; and the house and other accessories are too slightly handled to make up for this defect. The faces too, in the rather indefinite forms, and the cold, reddish tone of the flesh, bear no comparison with the preceding picture. Marked with the date 1811. On canvas, 3 ft. 1 in. high, 4 ft. 2 in. wide. (Angerstein.)

But I fear I have exhausted your patience with this long account, and the more willingly conclude, as I must prepare for a trying campaign for this evening. At dinner I am to meet a party at Mrs. Solly's, a niece of my friend; and the day will conclude with a ball at the Duke of Devonshire's.

LETTER X.

Ball at the Duke of Devonshire's—Beauty of the English Men and Women—The Causes of it—Fine Pictures in Devonshire House, of the Italian, French, and Flemish Schools—Mr. Wilkins, the Architect—The National Gallery, at Charing Cross—Mr. Wilkins' Collection of Paintings—Breakfast at the Duke of Devonshire's, at Chiswick—Collection of Pictures there—Party at Mr. Hebeler's, the Prussian Consul-general—Madame Malibran as Fidelio—High Esteem of the English for German Music—Great Perfection to which it was carried by Handel, Sebastian Bach, Glück, Haydn, Mozart, and Beethoven—German Music compared with the Arts of the ancient World.

London, June 16.

I PASSED happily through the campaign of which I spoke to you in my last. At Mrs. Solly's I was introduced by Raumer to Mr. Van de Weyer, the Belgian ambassador, who, with a very active mind, expressed a lively interest in the history of painting in his own country, to which I have during my whole life paid so much attention. By him I was introduced to Lady Morgan. She is of small stature, dresses rather juvenile for her age, which, however, is not uncommon here. Her countenance is by no means handsome, but very intelligent; and her conversation is as lively and spirited as her writings, but at the same time not less satirical. It is sometimes said of the conversation of silly people, that there is neither

pepper nor salt in it; hers on the contrary may be said to abound in both.

The company was numerous, the rooms confined, the heat great; so that I did not envy the ladies and gentlemen who in this atmosphere charmed the party with the fashionable airs of Rossini and Bellini. As the card of invitation to the Duke of Devonshire's ball was for eleven o'clock, I set out, that I might not be among the first, at half-past eleven. The train of carriages going to Devonshire House was however so long, that it was full an hour before I got there.

The loud sounds of cheerful music struck my ear, as I approached the house, which was brilliantly lighted up. I found the very first room so crowded with the fashionable world, that it required no little pains and manœuvring gradually to make my way through. The duke, after receiving me in the most friendly manner, conversed with me a few minutes, and invited me to breakfast on the 13th at Chiswick, a villa which he possesses in the neighbourhood of London. The festive decoration of the apartments, illuminated, so as to vie with the light of day, corresponded with the brilliant company assembled in them. One cabinet had a remarkably elegant appearance; the walls were adorned with mirrors, and pink drapery, and in the middle was a number of the most beautiful flowers glowing in an endless variety of the gayest colours, which filled the air with their fragrance. But to complete the impression of a fairy world, and to impart to it the

highest charm, there was a constant succession of the slender sylph-like forms of the young English girls of the highest classes of society, an unusual number of whom graced this most fashionable ball. Though I am not myself an artist, yet my long familiarity with works of art of all kinds has accustomed me to look at Nature with the eyes of an artist, to take delight in the endless diversity of her forms, as indications of the in-dwelling mind, and to recognise in them the models by which so many masters have been inspired. For such contemplations this ball afforded the amplest and fairest field, and I was able to indulge in them with the less restraint, as I was personally known to but very few individuals in this colossal company. There were remarkably handsome persons of both sexes. How many a living Vandyck did I meet here, with those delicate, regular features, that clear, transparent warm complexion, and fair hair, which he represented with such inimitable truth. I was much struck too with many countenances which had quite a southern appearance, with black hair, sharp forehead bones, and with narrow velvety eye-brows, which give something so *piquant* to the face. These are, perhaps, descendants of the primitive inhabitants, the ancient Britons; at least, the Saxons and Normans were fair races. The head of a young girl of the most lovely form, and the most graceful expression, would have been beheld with rapture by Guido; but there was a young man, the faultless perfection of whose form was such as I have very rarely met with;

the dark, deeply-seated, dreamy eye, the beautifully-formed mouth, in the expression of which a refined susceptibility to pleasure was blended with a shade of melancholy, would have led a Greek artist to take him for the finest model of a youthful Bacchus. He was very young, and seemed to be a novice in these circles, for there was no trace in him of that complacent self-consciousness of his beauty, which always so greatly weakens the effect that it produces. The expression of his countenance acquired a peculiar charm, when his look dwelt for a time, with the most lively pleasure, on a fair girl, whose eyes beamed with the most unalloyed enjoyment of the fresh bloom of youth, and dazzling beauty. You would, perhaps, like to know the names of some of these young beauties; but I no more thought of inquiring about them than for the Latin names of the flowers when I am in a garden. I was happy in the contemplation of these human flowers, as the most beautiful kind that God's earth produces. England, at least, in these higher classes of society, is a peculiarly happy garden for such flowers; and this is easily accounted for. There is no country in which the physical education of children, from their very birth, is conducted on such judicious and salutary principles, as in England; so that I have nowhere seen such numbers of children blooming in the luxuriance of health as here. The greatest regularity in the way of living, plain, but nourishing food, continual enjoyment of the open air, are main points in their education, which is strictly

followed till the children are quite grown up. One great advantage above all the northern countries is, that the children are not obliged to pass one half of the year in rooms frequently heated to excess, for the English fires are as nothing in comparison. Hence, the fleshy parts of the face are not so swollen and inflated, but here, as in Italy, we can trace the indication of the bones beneath, which makes the form more defined, and affords nicer shades of expression. This appears to me to be a peculiar privilege of English beauty, above that of many other countries. To all this must be added in the higher classes, that no over-strained bodily exertion, and very rarely a mental care, interrupts the regular development of beauty, and its longer preservation. But, as the same plants thrive better under the care of the gardener, in the best soil, with a well-considered exposure alternately to the beneficent influences of sun and rain, than when scarcely taking root in an ungrateful soil, exposed to every passing change of storm, and burning sunshine, so it is with human beauty, in its highest perfection the most delicate and the frailest of flowers. Lastly, it is remarkable, how in many of these old families, the very ancient type of a certain kind of beauty has been preserved, as many collections of family portraits decidedly prove. The greater freedom of the English nobility in the choice of their wives prevents also that degenerating into caricature and deformity, which has here and there taken place in other countries.

You may easily imagine that the most costly

and brilliant dresses abounded, and I only regretted that I could not duly appreciate them in all their parts with your female skill in these matters. The splendour of two large sideboards, at one of which refreshments of the most manifold kind—at the other, a warm supper was served by the numerous servants in brilliant liveries—was in no respect inferior to the rest. The whole fête proved to me, that the Duke of Devonshire is, not without reason, considered as the most fashionable and the most hospitable among the superior nobility of England.

But I will also write to you to-day about the works of art which adorned the apartments in Devonshire House, which are more durable than such a ball, with all its rapidly-passing splendour. Among the pictures, the Italian predominate, and of them, the Venetian school of the sixteenth, the others of the seventeenth century. Of the fifteenth century, there is only a head of our Saviour, by Antonello da Messina, who first brought to Italy the art of painting in oil, which he had learnt of Jan Van Eyck, in the Netherlands, and is therefore become a very important person in the history of art. It exhibits a perfect resemblance to the old Christian type of the Mosaics, as in the picture by Jan Van Eyck in the Berlin Museum, and is, at the same time, carefully executed in his brownish tone. The most important pictures of the Italian school are—

Titian.—1. The portrait of Philip II., King of Spain, in his younger years. Whole length, the size of life. He is clad in splendid

armour. The helmet and gloves lie on a table. Very carefully executed, especially the head, in a clear, bright, golden tone. The hands are, unfortunately, much injured. 2. The portrait of a young man. The head is most delicately true to nature; the execution careful, in Titian's early manner, in a light golden tone. All the rest is very much injured. 3. A rich poetical landscape. The grand forms of the mountains call to mind Friaul, Titian's native country. The figures representing St. John preaching are sketchy. This picture would gain extremely by cleaning.

GIORGIONE.—The portrait of a man, of energetic and noble expression. In the head there are only some places re-touched; otherwise it has suffered very much.

PAUL VERONESE.—The Wise Men's Offering; figures the size of life. This picture is one of the finest of this master. The heads are more noble and finer in character than usual; the execution in a clear warm tone, resembling Titian, is particularly careful; the effect of the whole striking.

A subject from the legend of St. Maurice, which likewise passes for a Paul Veronese, I take to be only of his school.

TINTORETTO.—1. The portrait of an old man in a chair, Knee-piece. Most noble and grand in the conception, and executed with the finest feeling for harmony in every part. One of the best pictures of this very unequal master. 2. The portrait of Nicholas Capello; whole length, size of life. The head is painted in glowing colours; the blackness of the shadows

indicates the later period of the master. 3. Portrait of a man, Knee-piece. The head is painted with great delicacy, in the clear, warm tone of the early time of the master. The hands are spoiled.

GIACOMO BASSANO.—1. Moses before the Burning Bush. Poetical in the composition, the colouring very clear, and careful in the execution. 2. The Virgin Mary appears to a Shepherd. Of extraordinary force and clearness.

ANDREA SCHIAVONE. — St. Jerome in the Desert; has in a high degree the powerful effect peculiar to this master. Here called a Titian.

ALESSANDRO TURCHI.—Cupid visited by Psyche with the Lamp. This rather free composition possesses in a remarkable degree the peculiar merit of the master; good drawing, noble forms, very careful execution, and is, for him, very glowing in the colouring.

Of the other Italians of the sixteenth century, the following are to be distinguished:—

BOLTRAFFIO.—The portrait of a young girl. A diligently-painted and fine picture of this excellent and rare scholar of Lionardo da Vinci, which here bears the name of the master.

Christ and the Woman of Samaria at the Well, after the well-known composition of Michael Angelo Buonaroti, with a rich landscape, is a small well-executed picture, not unworthy of Sebastian del Piombo.

PARMEGIANO.—St. Mary Magdalen in the Desert. Highly finished and warmly coloured.

The Virgin fainting after the Entombment of Christ, lamented by three women and St John,

a small picture, about 1 ft. 2 in. high, and 1 ft. wide, is extremely noble in the composition, the characters, and the drapery, and affecting in the expression. Among the drawings of Raphael at Florence, there is this composition drawn with the pen, and coloured in water-colours. The warm colouring, the character of the landscape, indicate one of Raphael's school, from Bologna or Ferrara, though I would not positively mention any name.

Baroccio.—A Holy Family. A small picture, most delicately finished, in the warm, reddish tone, in which the endeavour to imitate Correggio is particularly evident.

Of the Italian schools of the end of the sixteenth century, I observe—

Lodovico Carracci.—The Crucifixion. A rich and very noble composition, with that refined feeling in the heads, which distinguishes so many of his smaller pictures. Not so lively in the colouring, nor so careful in the execution, as his pictures frequently are. Of his four principal scholars, there are here the following pictures:—

Domenichino.—Susannah and the Elders. Very carefully painted, in a warm, deep tone. Though agreeing in the main particulars with the large picture in the gallery at Munich, it differs in many of the details. 2. A youthful female figure, in a graceful attitude, and with much expression, soaring on clouds. Colouring and finishing delicate.

Guido Reni.—Perseus and Andromeda; figures as large as life. The great space is rather

vacant, but the attitudes of the figures are good; the tone bright, clear, and yet warm. On the whole, it is not one of the best works of that master, who, for richness and nobleness of invention, elegance of forms, gracefulness of attitudes, admirable chiaro-scuro, delicacy and freedom of execution, holds the first rank in the school of the Carracci.

Albano.—Venus, Ceres, Bacchus, a young Satyr, and many Cupids, busied in the Harvest and Vintage, in a beautiful landscape. Varied and graceful in the attitudes, warm in the tone, delicate in the execution. In pictures of this kind, the proper sphere of Albano, he is extremely pleasing, and there is in them a feeling akin to Tasso and Guarini.

Guescino.—Susannah and the Elders; figures as large as life. A carefully-executed picture of this master; particularly warm in the lights, but very dark in the shadows, and, as is so often the case with him, of striking effect indeed, but not distinguished by elevation of ideas.

Michael Angelo da Caravaggio.—Guitar and Flute-players, and a Singer, who holds a full goblet. This artist, who, on account of the meanness of his conceptions, so seldom gives satisfaction in subjects of a higher kind, is here quite in his element. We see that the people are enjoying themselves. This animated scene is painted with all his skill, and of powerful effect.

Matia Preti.—An old man playing the lute, and a younger one the violin, is one of his best pictures, for the definiteness of the forms, the

warmth of colouring, which is rare with him, and the care in the execution. The shadows are, as is always the case, black.

Salvator Rosa.—Jacob's Dream, in a landscape. Highly poetical in the composition, and light and shade, and in every part more careful and clear than is often the case. A person must have seen this master here in England, where there are perhaps three-quarters of his works, and among them the best, to be convinced that he by no means deserves the character of a licentious and extravagant sketcher, which is usually given him in Germany, where, in general, only rude imitations of him are met with. A master, who, with a Claude Lorraine and a Gaspar Poussin, enjoyed in his time such a high reputation at Rome, must have been something more. We certainly find in his best works, with a deep feeling for the solitude of grand, savage, fantastic scenes of nature, a clearness, and often freshness of colouring, and careful and spirited execution. Of the other seven pictures by him, which this collection contains, I was most pleased with a landscape, with the trunk of a tree, at the foot of which two warriors are stopping, and another warrior seated, which he has etched, with a woman going away with a child. Some of the others undoubtedly suffer by an extravagant dash of execution, and the blackness of the shadows.

Gaspar Poussin.—A view of finely-wooded mountains extending along the sea, in the middle-distance, buildings of grand forms relieved against the sea; in the foreground a hunting-

party. This picture, which is of a very long and narrow shape, is entitled, by the highly poetical feeling for the charms of nature, the beauty of the tones, the warmth of the light on the horizon, the careful execution, and the great clearness in all the parts, to rank not only among the most beautiful works of the master, but among the finest landscapes in the world. Four small round pictures by him are likewise admirable, especially a view of Tivoli, in which the sun shines directly on the waterfall seen in front. This view by him is frequently met with.

PIETRO DA CORTONA.—Among the pictures by this fertile master, I mention, as something rare and remarkable, a large landscape in which a stream flows between mountains. It is distinguished by a fine perception of the beauties of nature, and very careful execution. Only the general tone is rather cold and uniform.

SASSO FERRATO.—A real original of the often-repeated Madonna, of extraordinary force of colouring and finished execution.

CARLO DOLCE.—Of this favourite master there is likewise an original of the head of Christ, with the flowers, which is so often met with. The tints are fused, as it were, in the most delicate manner.

Among the pictures by Andrea Sacchi, Carlo Maratti, Carlo Cignani, Francesco Romanelli, Pietro Francesco Mola, Filippo Lauri, Luca Giordano, Marco and Sebastian Ricci, Biscaino, &c., there are some very excellent for these masters; but it would lead me too far to go into detail.

Specimens of the two favourite masters of the French school are not wanting here.

Nicholas Poussin.—Jehovah appears in a glory of angels to a family worshipping him. The group of Jehovah is very noble; the fine landscape, with ruins, of a warm tone. 2. An early composition of the poetical idea, "Et in Arcadia ego," which Poussin has so admirably executed in the celebrated picture in the Louvre. Three figures close to each other, which describe nearly the same lines, have not a happy effect in this picture; yet there is an elevated feeling in it, and the landscape is admirable, the execution good. 3. A Holy Family, with many angels, one of whom brings flowers. One of the pictures of this master, in which the vacant countenances, with the wide-staring eyes, give as little satisfaction as the flaring colours in the blue and brick-red drapery of the Virgin Mary. Only the beautiful landscape calls forth attention. 4 and 5. Two views of buildings in the Forum, of the earlier time of Poussin, are very remarkable for the care in the execution, and the admirable light and shade.

Bourguignon.—Of the five pictures by this great painter of battles, a Skirmish of Cavalry is remarkably spirited, and clear in the colouring. The latter quality appears in a still greater degree in two sea-pieces, which this master very rarely painted, in which he shows great merit.

Lesueur.—The Queen of Sheba before Solomon, a rich composition of this master, whose works are rarely met with out of Paris; but more

feeble in the heads than is usually the case with this master, who is so advantageously distinguished from most of his countrymen by his pure and true feeling.

There are also some pretty pictures by Watteau and Laneret.

I now proceed to the pictures of the German, Flemish, and Dutch schools. Of the first I remark—

Hans Holbein.—Portrait of a middle-aged man, nearly a full face, in a pelisse. Of great delicacy of feeling and remarkably beautiful colouring; the reddish glow of the tone, of the second period of the master, being combined with the more transparent painting of the third epoch. The picture may be of the date of 1530. Two other pictures, ascribed to Holbein, do not appear to me to be his. The smaller one has the inscription, "Thos. Cromvel, Æt. 14. An. D. 1515." At that time Holbein was seventeen years of age, and not yet in England. The other is an old man, painted with care, truth, and warmth, but of a rather later date. A drawing in water-colours, on the other hand, with the representation of the Wheel of Fortune, so much in vogue in that age, is genuine and very spirited. The four figures mounting, at the top, falling, and at the bottom, are extremely expressive, and have German inscriptions to them. Besides Holbein's monogram, the double H, it is marked with the year 1533, at which time Holbein was at Basle.

Adam Elsheimer.—Evening; repose on the flight to Egypt. In this little picture the genial

character of the master is combined in a rare degree with his highly-finished execution and warm light.

There are also some good pictures by Rothenhammer.

Of the Flemish masters the most worthy of notice are—

Bernard van Orley.—Neptune and Amphitrite kissing each other, and Cupid with the trident. This very carefully executed little picture bears here the name of Luca Penni, but is beyond all doubt a work of that Flemish scholar of Raphael, who was very celebrated in his time, and whose designs of mythological subjects have been ascribed to Italian masters, till very recent times, when he has been again called into notice.

Jacob Jordaens.—Prince Frederick Henry of Orange and his Consort; whole length figures. as large as life. With much more feeling for nature than usual. The flesh has not that too transparent glassy appearance so common with him, but is of solid impasto, and a rich golden tone approaching to Rubens. A capital picture of the master.

A. Vandyck.—1. Margaret, Countess of Carlisle, in an arm-chair, a handsome richly-adorned woman. Her little daughter standing by her side, is of the most charming naïveté. It is a picture of his most elegant period, very carefully painted in a warm full tone. 2. The portraits of Rubens and Vandyck, in two circles, admirably executed in black and white, for the fine engrav-

ing by Pontius. 3 and 4. Two other portraits, one of which, in particular, is of great delicacy and clearness.

The infant Moses lying in an Ark of Bulrushes on the banks of the Nile, is discovered by two Women. Pleasing as the composition of this picture is, I doubt its being by Vandyck. The heavy and dark tone of the landscape, in particular, is disagreeable.

Lucas Van Uden.—An admirable landscape, much nearer in character to those of his master Rubens, than his pictures in general.

The number of pictures of the Dutch school is not great; but there are some good ones among them.

Lucas Van Leyden.—A Doctor drawing a Countryman's Tooth. Exactly like the well-known engraving of this master, and of the same size; but one of his few genuine works.

Frans Hals.—Portrait of a Man: animated and clever, as his almost always are, but painted with much more care.

Rembrandt.—The portrait of a Rabbi in a chair, treated with great reality, carried through with the greatest care in every part, and with an extraordinary effect of the masterly chiaro-scuro. Notwithstanding all these excellencies, I cannot recognise in it Rembrandt's touch, and the transparency of tone which is peculiar to him at all times. I should, therefore, be inclined rather to take it for a capital work of Solomon Koning. The master has frequently painted this picture with slight

variations. One copy is in Genoa, another in the possession of Mr. Van Sewa at the Hague, a third in the Museum at Berlin.

Willem Van de Velde.—This picture is sufficient to prove, that this favourite master of the English is the first of all painters in representing the sea in a state of tranquillity, and the ships are here arranged with great art, in order by contrasts to separate the fore, middle, and backgrounds, from each other, and to break and vary the uniform line. The clearness of the calm, warmly-lighted surface, excites in the beholder the feeling of quiet and repose.

Nicholas Berghem.—1. A river flows at the foot of mountains of pleasing forms. Among the numerous figures, men and cattle, which adorn the picture, the most striking are two gentlemen on horseback, and a girl on an ass. The setting sun produces very defined lights and shades. The design is remarkably rich and poetical; the impasto admirable: the shadows have become dark. 2 ft. high, 3 ft. 7 in. wide. 2. A seaport. In the foreground, a gentleman and lady on horseback, with falcons, in elegance of form approaching Wouvermanns. It is admirably touched, and of brilliant effect. 1 ft. 6 in. high, 1 ft. 11 in. wide. A duplicate of this picture is in the collection of Mr. Steengracht at the Hague.

I here observe, in general, that there are here other very good pictures of both schools, by Savary, de Momper, Van der Meulen, Van Goyen, I. B. Weenix, Ruysbrack, Horizonte, D. Mytens, Steenwyck, Poelenburg, Brouwer, and other mas-

ters, who are partly far two little esteemed in England, since several of them, in their best productions, are manifestly superior to many weaker pictures of the masters who stand in the first rank.

I conclude my report with some pictures of the English school.

William Dobson.—A family picture of a Father, Mother, and four Children. It was extremely interesting to me to see this picture by the most eminent English portrait painter of the time of Charles I. We perceive at once that Vandyck was his model. He was a man of talent. The heads, especially those of the parents, have much truth and animation, and the whole is executed with care. In many respects, indeed, he is inferior to his model. The drawing is less firm,—the positions of the hands less graceful,—the flesh less clear, and too decidedly red in the cheeks,—the red and blue of the dresses too bright,—and hence, the harmony of the whole much inferior.

Sir Joshua Reynolds.—1. Lord Richard Cavendish, half figure. Treated with great animation, and painted in a warm clear tone, with great skill and delicacy. 2. The portrait of the late Duchess of Devonshire, so celebrated for her cultivated understanding, and love of the arts. A very engaging and sensible countenance; the complexion extremely delicate, blooming, and transparent. Such works prove how high this master stands as a portrait painter.

Many pictures of this rich collection look now

very dull from having become dry and dirty. The Duke has, however, such an aversion to repairing and cleaning, that he will not easily resolve to remedy this evil; nor can we blame him for this, when we remember the merciless manner in which many pictures have formerly been spoiled by cleaning; yet, on the other hand, the increasing dryness of the paint gives reason to fear its falling off in scales, and, consequently, the total ruin of several of them. Unhappily, most of the pictures in the world are placed in a similar manner between Scylla and Charybdis.

You may easily imagine how desirous I was to examine in detail the new edifice intended to receive the National Gallery, and I was therefore very happy to be enabled, by the kind intervention of the Duke of Sutherland, to become acquainted with Mr. Wilkins, the architect. I found in him a man of fine person, who is distinguished from most architects, by a solid, learned education. One fruit of it, is his translation of Vitruvius: he, too, has the direction and editing of those splendid works on Monuments of Greek Architecture, published by the celebrated Dilettanti Society, which has now existed above 100 years, and has so astonishingly contributed to diffuse a knowledge of genuine Greek architecture, and to give to all the architects of Europe means of acquiring the most profound acquaintance with the principles of the art. I saw with great pleasure, at his house, the proof-plates for two new parts of this work, which relate to the monuments of Cnidos, Magnesia, and other Greek

cities in Asia Minor, and contain much that is new and important. In a pamphlet which Mr. Wilkins published in the year 1832, in the form of a letter to Lord Goderich (now Earl of Ripon), who was then minister, and in which he speaks with great freedom of the luke-warmness with which the advancement of architecture, sculpture, and painting, has hitherto been encouraged by the English government, he urges with great force the erection of a National Gallery. In the following year, the erection of such a building was accordingly resolved on by the Parliament, and the site selected for it was the happiest that could have been fixed upon. The front of the building extends along the most elevated side of the great space (Trafalgar Square) at Charing-Cross, in the very heart of London, so that it commands the whole place. There is, however, one great defect in this site—its very small depth. This circumstance has hindered the architect from giving to the building the elevation which was necessary to produce a striking effect, in proportion to its great length, and the extensive space in front of it; for, not to mention that the side view would have had disagreeable tower-like proportions, the greatest difficulties would have arisen, in making a suitable arrangement of the interior. In the profiles,—in the choice of the ornaments,—we recognise a man familiar with the refinements of Greek art, only *in this place* a greater projection of the cornice, larger proportions of the several parts, for instance, of the windows, would have had a far better effect. Least

of all, can I reconcile myself to the frequent interruptions of the main line by projecting parts, and with the little turrets on the top of the building. The larger and smaller rooms of very moderate elevation, in which the pictures are to be hung, receive their light from above, according to the mode universally adopted here for picture galleries. I cannot think that it is purely accidental that the artists never have their painting-rooms lighted by a skylight, but always by a side light placed rather high, and I therefore believe that the mode of lighting which the artists themselves consider as the most favourable for producing their works, would, perhaps, be the most advantageous for exhibiting them afterwards. At all events, this arrangement would obviate reflections, to which pictures hung high, and the dull cellar-like light to which those hanging low, are exposed, in rooms lighted by skylights. Mr. Wilkins has not contented himself with obtaining this kind of light by means of lanterns with side windows alone, which admit only a small cone of light, but has put windows in their roofs also, by which the light is much fuller and brighter. The main object, therefore, of the edifice, to see the masterpieces of the National Gallery to advantage, will, at all events, be obtained, if they are judiciously arranged. Another question is, whether in time there will not be want of room, as about half the apartments are allotted to the Royal Academy of Arts, and its exhibitions. For it may be foreseen that the more the nation, in general, acquires a sense of the importance of such

an institution, towards forming an elevated taste, the more efforts will be made by purchases and bequests, to make the collection rival in value and extent the first galleries in Europe.

Mr. Wilkins is himself a zealous friend and collector of pictures; and among those which adorn his rooms there are some that would fill an honourable place in the first galleries. Such, above all, is a Repose of the Holy Family, in a beautiful landscape, by Titian, from the Orleans Gallery. The infant Jesus, standing in the Virgin's lap, turns towards St. John, who brings a lamb, while Joseph looks on. This picture, carefully painted in the clearest, fullest golden tone, nearly resembles in this respect the Madonna del Coniglio, in the Louvre, and therefore belongs, though rather later, to the early period of the master. It must have been a great favourite soon after it was painted, since we often find very good school copies of it; one of which is in the Louvre, and another, not so good, in the Berlin Museum. (Division I. No. 95.)

Next to this, the most important is a picture by Rubens, which is known by Bolswerth's engraving of it. In a stable, with horses and cows, the Prodigal Son is seen on his knees to a cow-maid, who is busy feeding some very greedy sucking-pigs; there are also three men, and the mother of the pigs. The expression of the greatest misery in the Prodigal Son, the astonishing liveliness of the animals, and the very spirited, and at the same time careful, execution, render this picture peculiarly interesting. It remained for a long

time in the possession of the descendants of Rubens, and was not brought to England till the year 1823.

Of the other pictures, I will here mention only a Holy Family, in a landscape, by Annibal Carracci, which, from its clear, delicate tone, in which, as in the whole composition, he had Correggio before him, is one of the most pleasing pictures by this painter: by Nicholas Poussin, St. Peter and St. John healing the Lame, a well-known picture of his later period, of considerable size: and by Gaspar Poussin, a large and remarkably beautiful View of Tivoli.

When I arrived the day before yesterday, about four o'clock in the afternoon, to breakfast at the Duke of Devonshire's villa, situated in the middle of a delightful park at Chiswick, I found the company, of about fifty persons of the high nobility and the diplomatic body, for the most part assembled in the garden. The ladies, in their white, or delicately-coloured dresses, gave the scene a most cheerful and pleasing appearance as they walked under the luxuriant verdure of the trees on the velvet turf, the bright green of which was heightened by the sunshine. Like many pictures of Paul Veronese, it was all light. The duke is one of the greatest friends of botany in England; and as he has ample means to gratify his taste on a grand scale, you may imagine the beauty and rarity of the flowers and plants which charm the eye before, and in the hot-houses.

After the breakfast, which differed in name only from a splendid dinner, when the company

again went into the garden, I remained for a while looking at the pictures with which all the rooms are adorned.

The house was built, and the collection originally formed in the last century, by Lord Burlington, and came to the Dukes of Devonshire by inheritance. The present duke has however enlarged the building, and altered the arrangement of the pictures. Among the great number are many good ones, many excellent; but unfortunately they are partly in a bad condition, either from cleaning or from dryness. Several pictures too hang in so unfavourable a light, that no decided opinion can be formed of them. The following struck me as especially worthy of notice.

Federigo Zucchero.—The portrait of Mary Queen of Scots; a full length as large as life, in a rich dress: a very pleasing, though, properly speaking, not a beautiful face, painted with great care.

Paul Veronese.—The Procession of the Wife of the Doge; a very rich and masterly sketch, of considerable size, probably intended for a picture with figures as large as life.

Baroccio.—Cardinal Baronius, half-length; a very stately portrait, but hanging in a most unfavourable light.

Giacomo Bassano.—The Marys mourning at the Foot of the Cross. The heads are far more noble than usual; the colouring clear and warm, without being extravagant, as is so often the case.

Guido Reni.—Painting and Drawing represented as two women, half-length—surely a very

strange kind of allegory. The heads are of great delicacy, and the light colour very clear. It is perhaps but little inferior to the copy of the same composition in the Louvre.

ALBANO.—Mars and Venus, with Cupids, in a beautiful landscape. This picture resembles in extent and value the well-known large pictures in the Louvre, and is very pleasing, from the warmth of the colouring, the elegance of the figures, and the beauty of the landscape.

GUERCINO.—Christ on the Mount of Olives; the figures as large as life. A picture of great effect, and very peculiar, by a certain coolness in the harmony of the drapery.

SALVATOR ROSA.—Vast rocks on the sea-shore, which is enlivened by fishermen. A large picture, poetical in the design, warm and clear in the colouring, spirited, and yet careful, in the execution.

GASPAR POUSSIN.—Two landscapes of moderate size, but in all respects admirable.

GRIMANI.—A large landscape, much in the spirit of Annibal Carracci.

C. MARATTI.—Pope Clement XI. sitting in an arm-chair. Knee piece. A fine picture of the master, whose portraits are rare. The design is good, the features animated, and the execution cheerful. In the general tone rather weak, as his pictures usually are.

Of the Italian schools there are likewise some pictures by the Bassanos, Schiavone, Procaccini, and Luca Giardano.

By Nicholas Poussin there is a very poetical

landscape, with ruins in the foreground, in a circular form; and likewise a very clear and carefully painted picture by Bourguignon, representing a march of cavalry.

I now come to the pictures of the German and Flemish schools.

Here is the picture which Horace Walpole in his book on painting in England, mentions as by Jan Van Eyck. It is an altar-piece, with side-doors, or wings, the centre piece of which is about 2 ft. high, and 2½ wide. In the middle, the Virgin is seated with the Child on her lap, reaching at an apple, which an angel presents to him: on the other side an angel playing on an instrument. On the right hand a man kneeling, recommended by St. Catharine; on the left hand his wife wearing a sugar-loaf cap, and his daughter, recommended by another female saint. According to Horace Walpole's account, these persons represent the family of Lord Clifford. On the right wing is John the Baptist with a lamb; on the left, St. John the Evangelist with a cup, from which the serpent appears. The background is a landscape. Jan Van Eyck is quite out of the question, but the picture is, however, among the finest of his school. In the Virgin and the Angels, it strongly reminds us of the great picture in the hospital of St. John at Bruges, which the inscription assigns to Memmling, and in the wings of the small altar, with St. Christopher, by the same master, in the collection formerly belonging to Messrs. Boissère. Unfortunately, this gem is hung much too high

to allow the spectator duly to appreciate the execution of the details, which is a principal charm of the pictures of this school; and though it is at present in good preservation, the sun, to which it is very much exposed, threatens its destruction. It is remarkable that while manuscripts, adorned with miniatures by this school, are so highly esteemed by the English, that they purchase them at high prices; yet, with very few exceptions, they have not taste for the oil paintings of the same school; though the latter served as models for the miniatures, and possess in a still higher degree all the qualities for which the latter are valued, simplicity and depth of feeling, truth to nature, and admirable execution of the details, the greatest freshness and beauty of the colours, and are, besides, superior to everything that painting has produced in the ancient German style, which has the greatest affinity with the Gothic architecture of which the English are so passionately fond. The chief reason may perhaps be, that the English have too much accustomed themselves to consider pictures as ornaments for rooms. Hence they first see whether a picture belongs to a period when art was in perfection, by its chiaro-scuro, perspective, and animation of the figures; and want of spirit, feebleness of conception, negligence in the execution, so common in many of the later Italians, are more readily pardoned, than a certain meagreness of form, awkwardness of attitude, or faults in perspective, which we meet with in those old Flemish painters.

Holbein.—The portraits of two warriors, small

half-lengths, of the later period of the master, and consequently painted with his usual spirit and a certain breadth of handling.

B. VAN ORLEY.—1. A female portrait, very delicate, kept under glass, and, without any reason, said to be Petrarch's Laura. 2. A female face in profile, called Cleopatra, on account of a serpent on the bosom; but the expression of indifference in the fine and handsome face does not correspond with the character.

VANDYCK.—The portrait of Thomas Killigrew, the poet, when young, half-length. He lays his hand on the head of a dog; spirited, and finely coloured. The Blind Belisarius, to whom a charitable woman gives an obolus, is also ascribed to Vandyck. This picture, which, according to Walpole, was purchased by Lord Burlington at Paris, along with one by Luca Giardano, for 1000 guineas, is, I am perfectly convinced, not by that master. Though it has much merit, I cannot state the master.

REMBRANDT.—1. Portrait of a man, half-length, in the clearest, darkest gold colour, of astonishingly powerful effect. 2. An old man, glowing, and very animated.

J. JORDAENS.—Twelfth Night. This subject, so often treated by him, is here less extravagant and vulgar in the countenances than usual; the effect is very brilliant and powerful.

CORNELIUS JANSENS.—King Charles I., when young; full length, a spaniel at his side, and a landscape background. Very spirited, and carefully painted in a warm, clear tone.

N. BERGHEM.—1. A ferry, with cattle on the

point of passing a river, which winds through a landscape, where a ruin is seen. It is one of his finest pictures, but, unhappily, much damaged. 2. A large landscape, with much cattle at the water-side. Evening. Painted with great care in a blueish-dark tone.

W. VANDEVELDE.—An agitated sea with ships, with a warm tone of light; of great delicacy, and striking effect. This fine picture begins to scale off, in consequence of its being very dry. The duke, however, to my great joy, has promised that he will take care to have it repaired.

There are likewise very good pictures by Steinwyck the younger, Von Schonjans, Mytens, Jan Breughel, and other second-rate masters. Lastly, a glass-case contains a very interesting collection of the most delicate miniature paintings. In this line the English have had, since Holbein, some very eminent masters. He was taken as a model by Nicholas Hilliard, who flourished in the time of Elizabeth and James I., and was much employed by both. The best painter whom England had in this line was, however, Isaac Oliver, who painted a great deal for Charles I. His son, Peter Oliver, was likewise very skilful. There is here a portrait by him of Edward VI., after Holbein, exquisitely finished, in the local tints of the flesh rather pale, but with warm brownish shadows. It is marked P. O.

When I arrived in London it was too late to go to dinner with Mr. Hebeler, the Prussian consul-general, who on every occasion treats me in the most friendly manner; I therefore went only to

the dessert. Among the guests were several persons whom I highly esteemed, of whom I will only mention, Sir Henry Ellis and Mr. Cooper, who is so well known all over Europe as the editor of the Parliamentary Reports.

On the 15th I had the great pleasure of seeing Malibran at Covent Garden Theatre, in the character of Fidelio. The opinion which I have already given of the extraordinary genius of this lady was here further confirmed. Her whole appearance was so remote from all coquetry; she was so assimilated with the character, as I have never seen, except in Mademoiselle Schechner. There was something deeply affecting in the expression of profound grief, through which, on occasions of pleasure, a smile crossed her face, like a single sunbeam from a cloudy sky. The contrast of the excess of enthusiastic joy at the close was thereby rendered more striking. She is equally to be commended for having, with few exceptions, refrained from all ornament, giving the music entirely in the spirit of the composer. All the rest was not remarkably good, though not offensive—only I was displeased that the air of Don Pizarro, with the accompaniment of the chorus, was omitted. If people would but feel that by such omissions the unity of the work is destroyed! On the whole this work, which is so deeply imbued with the spirit of German music, was extremely gratifying to me in a foreign land.

The English have the highest esteem for the masterpieces of German music, and for the musical genius of the nation; and in the most different

classes of society many compliments have been paid to me on the subject, which I have always accepted with the best conscience and the more national pride, because this does not find, in many other respects, much gratification in comparison with the English; for, in my estimation, the Germans have surpassed all other nations in music. For what other people can produce, from the time of the perfection of this art, a series of composers, who, in genius, richness of invention, and solid study, to be compared with Handel, Sebastian Bach, Glück, Haydn, Mozart, and Beethoven? And how entirely peculiar, in his own sphere is each of these eminent musical geniuses? Handel, in his religious oratorios always appears to me like a musical Luther; for as Luther, by his teaching and translation made the Bible accessible to everybody, so did Handel first invent the most intelligible and worthy expression for it. In primæval energy, in sound feeling, in the genuine and sublime enthusiasm proceeding from the firm confidence of evangelical faith, and in popularity of expression, the two great men are nearly allied.

I would compare Sebastian Bach, with our friend Von Raumer, to Michael Angelo Buonarotti; both combine the greatest depth of study with the grandest inventions of extraordinary and surprising genius. The scientific austerity common to both gives their works something harsh, so that they are enjoyed and understood by only a few. They are also closely allied to each other

in this point, that each of them, in his own art, indulges, with the greatest delight and enthusiasm, in the most strange and unrestricted flights of fancy, without taking as a foundation any subject from the Bible or elsewhere. Thus the fancies of Bach expressed in such various musical forms, display a spirit similar to that which breathes in the numerous figures which, in defined given spaces, in the Sixtine Chapel, accompany the prophets and sibyls of Michael Angelo. The latter appear to me like a masterly succession of the most various attitudes of the human body, from the most beautiful to the most fantastic—from the calmest to the most animated. Art here speaks her innate thoughts in her own language, to understand which, indeed, it is necessary to penetrate into the spirit of every art. Most men, however, see in works of art, not the art itself, but the general ideas known to most of them, which serve to support the works.

Glück is in many respects a contrast to Bach. His musical genius developes itself only when, filled with enthusiasm for dramatic subjects of high poetical interest, he endeavours to find the musical expression for them, and purposely disdains every thing that does not tend to that object. Hence, as in ancient tragedy, his musical forms, designed with the noblest and at the same time truest features, appear decidedly marked in simple grandeur, and a pervading mildness of feeling, a dignity and repose, which are never entirely missed; even in the excitement of passion, produces that

elevated and solemn emotion, which is so powerfully aroused in us by the dramas of Sophocles; so that Glück may be well called the musical Sophocles. The few principal figures give sufficient breadth and clearness in the development of the subject. It is in unison with his whole exertion, that melody and rhythm predominate in his music, while in the cultivation of the harmony he appears but a dwarf in comparison with Bach, who in this respect is a giant.

Haydn is a genius who stands quite alone in simple grace and sweetness. His melodies flow like a silver stream, with wondrous clearness and transparency, and inspire harmless cheerfulness and innocence, the most refreshing glow of life. In these qualities he has much resemblance to Correggio, whose works, in their tender lines, in the sweet smile of heavenly joy, in the bright, blooming, harmonious colours, excite in us a similar pleasure. In the treatment of religious subjects, both therefore often deviate from the usual traditionary method, and draw them into the circle of their own natural disposition. Both, however, with this predominant cheerfulness, are at times able to express sublime gravity and deep emotion.

Mozart is a genius who, in the wonderful harmony of his various talents, can be compared only to Raphael. Both have, in common, the inexhaustible variety of invention which, from the sublimest thoughts to the most sportive trifles, always find, in a surprising manner, what is right and true. Both have, in the highest degree, an

innate sense of beauty and grace, which never leaves them, even in the expression of the most violent passions, and which is impressed even on the smallest of their works as the proper stamp of their genius. By this combination of truth and beauty, they attain the perspicuity and charm by which their works produce, in the most extensive circles, so astonishing an effect. As in Raphael, expression and skilful arrangement, so, in Mozart, do melody and harmony most happily balance each other. Conformably to the spirit of the age in which each lived, the genius of Raphael turned more to religious, that of Mozart more to secular dramatic subjects; yet secular art was not unknown to Raphael, nor religious to Mozart. Even in the external fortunes of the lives of both, we find remarkable resemblances. In the consciousness that these rare geniuses would not be long spared to the earth, the creative spirit developed already, in early youth, the wonderful genius implanted in them. Unbounded, therefore, is the treasure of immortal thoughts, which they had poured forth, when death snatched them away amidst the fulness and the delighted exertion of their creative powers. The last work of Raphael, when he died, at the age of thirty-seven, was the Transfiguration; the last work of Mozart, at the age of thirty-six, was the Requiem. The two works were left incomplete, so that their scholars had to put the last hand to them.

Beethoven, according to my feelings, is to his predecessor Mozart as Giulio Romano to his master Raphael. The power of invention dwells

in both in the highest measure—nay, in boldness of composition they even surpass their masters. If in the latter the sphere of feeling in which they moved, notwithstanding the most overpowering expression of passion, is to be compared to the beautifully-organized world where Jupiter governs in dignified repose, in which all discords tend to their solution, in Beethoven and Giulio Romano the deepest excitement of the mind, the most violent passion, is the element in which they delight to live. They may be compared to the giant race of the Titans. It is well known that Giulio Romano has treated this subject in one of his most celebrated works; and many of the noblest symphonies of Beethoven are pervaded by a similar feeling. All powers struggle in the highest exertion in the mighty combat; the fabric of the earth seems to shake; the greatest grief and the extremity of despair alternate with the most rapturous cries of victory; gloomy melancholy and deep sorrow with wild bacchanalian revelling. At the same time, the torrent of tones in which the ear imbibes all these wonders is so powerful, that I have often thought of the passage in Shakspeare, "Had I three ears I'd hear thee!"* It is very conceivable that, with such a turn of mind, due measure and clearness are not always observed; that exaggeration, obscurity, and extravagancies must occur. Of course geniuses of such extensive talents must

* In the German it is, "Had I three ears thou'dst fill them."—H. L.

at times have at their command the expression of tenderness, serenity, and a delicious pastoral simplicity.

I will not however deny, that if in the sphere in which Raphael and Mozart moved, the first appears to me as the mightiest spirit, yet in the circle where Giulio Romano and Beethoven moved, the balance appears to me to incline in favor of the latter.

I love such comparisons of congenial spirits, because we are thereby made more clearly acquainted with the peculiar nature of each. By this high perfection of music, the Germans, with respect to the fine arts, are the most original of modern nations, and the only one that can oppose to the sculpture of the ancients, in miraculous perfection, another art which counterbalances it. All thorough inquiries into the music of the ancients lead to the result, that their cultivation of harmony, as well as of instrumental music, was very inferior to that of our days, and that in general music acted a very subordinate part among them; the often-repeated assertion, that the moderns are far superior to the ancients in painting also, would probably, on closer examination, be found fallacious. From a comparison of the best paintings found in such a small provincial town as Pompeii, with the favourable judgments of the most accomplished of the ancients respecting their paintings, whose demands on works of art must have been raised very high by their sculpture, it seems to me that we may

rather infer that painting must have attained a very high degree of perfection among them. According to all appearance, it was as much superior to the painting of the moderns, in many respects—for instance, in delicacy of drawing and character,—as it may have been inferior in others such as chiaro-scuro and the perspective arrangement of large compositions.

APPENDIX.

A.

To page 29.

CATALOGUE OF THE CAPITAL PICTURES IN THE COLLECTION OF CHARLES I. KING OF ENGLAND.

In composing this catalogue I have made use of the following:—

1. A Catalogue and Description of King Charles the First's Capital Collection of Pictures, consisting of Statues, Bronzes, Medals, and other curiosities, from the original MS. in the Ashmolean Museum at Oxford; London, M.DCCLVII.; 202 pages, with the Index in 4to. We are indebted for the publication of this interesting work to Mr. Vertue, who has rendered so many services to the antiquities and the fine arts in England. As he died before the printing was completed, Bathoe undertook to publish it. This book contains two original documents. The first, with the title pictures belonging to King Charles I. at his several palaces, appraised, and some of them sold, by the Council of State, fills the first eight pages. On the back of the title we read that the following extract relating to all the objects, stating the estimated and the sale prices, is taken from a catalogue which was in the possession of Mr. John Austin, Garter King of Arms. The following statement itself gives an interesting account of

the paintings and statues which the king possessed, and how they were distributed among the several palaces. From the eighty-eight pictures and nine statues which are mentioned by name we learn which were considered as particularly excellent; then follows with the superscription, "A Description of the King's Collection of Pictures, taken from an original MS. in the Ashmole Museum," in 182 pages, a complete catalogue of part of the works of art in the Palace of St. James, and of all in the Palace at Whitehall, by the king's keeper of them, Vanderdoort, probably drawn up about the year 1639, stating the measure, and often the place from which they came. From this catalogue we learn how great were the treasures of works of art in the most important division, the Palace of Whitehall, and how they were arranged there. At the end is an index in twenty pages.

2. A Catalogue of the Collection of Pictures, &c. belonging to King James the Second; to which is added, a Catalogue of the Pictures and Drawings in the closet of the late Queen Caroline, and also of the principal Pictures in the Palace of Kensington. London: Bathoe, M.DCCLVIII. iv., and 144 pages, of which the index takes thirty-five in 4to. The catalogue of the collection of James II. is a manuscript signed by one of his Majesty's attendants named Chiffinch, of a copy with the royal arms on the cover, in the possession of the Earl of Oxford, and probably designed for the king's own use. Bathoe purchased this manuscript also at Vertue's sale. This catalogue is important on many accounts. It makes us acquainted with nine more pictures by great masters, which certainly belonged to the Collection of Charles I., and with a considerable number of others, of which the same may with great proba-

bility be assumed. From what we know of Charles II.'s love of the arts, it does not seem very likely that he should have made new purchases of pictures by such masters as Raphael, Giulio Romano, Giorgione, Titian, Correggio, and Holbein. Further, we learn from it the contents of the royal collections under James II., that is till 1669; and lastly we find, that he inherited the greater portion from his brother, Charles II., since what he himself added are not considerable, either in number or value.

I here give, first, the view from the extract of Mr. Austin :—

	Nos.		£	s.	d.
i. In Wimbledon and Greenwich	*143,	valued at	1709	19	0
ii. Pictures of the Bear. Gall., and some from the private apartments, Whitehall	61	„	2291	10	0
iii. Pictures from Oatlands . .	81	„	733	18	0
iv. Pictures from Nonsuch House	33	„	282	0	0
v. Pictures from Somerset House, with those which came from St. James's and Whitehall . .	447	„	10,052	11	0
Carried forward,	765	.	15,069	18	0

* Though it is not here stated that these are paintings, we find that they are so, because the statues from Greenwich are particularly specified afterwards.

	Nos.		£	s.	d.
Brought forward,	765		15,069	18	0
vi. Paintings from Hampton Court	332,	valued at	4,675	10	0
vii. In the Committee-rooms of the Parliament house there were paintings . .	(?*)	„	119	0	0
viii. Pictures at St. James's . . .	290	„	12,049	4	0
Total,	1387		31,913	12	0
ix. The statues at Somerset House belonging to the king, valued and sold by the Council of State.					
In the Gallery	120	„	2,387	3	0
In the Garden	20	„	1,165	14	0
In Greenwich	230	„	13,780	13	0½
In the Armoury at St. James's	29	„	656	0	0
Total,	399	statues,	17,989	10	0½
Grand Total,			£49,903	2	0½

I now add the nine statues especially mentioned:

	£
The Gladiator, in bronze . .	300
A Muse	200
A Divinity	200
A Do.	200

* The number is wanting in this place.

	£
Antoninus	120
Dejanira	200
Venus, in bronze	50
Apollo, on a pedestal	120
Adonis	150

The following catalogue of pictures of the Collection of Charles I. contains only pictures by the most eminent masters of the several schools. Even of these I have omitted such paintings as are marked in the old catalogues as doubtful, with a few exceptions of particularly celebrated pictures. Where it could be discovered, I have added how the king obtained them, the estimate, and the sale prices, the purchasers, and the places where they now are. The letter (A.) indicates that they are in the catalogue of Austin; (V.) that they are in that of Vanderdoort; (A. and V.) that they are in both; and (J.) that they are in the catalogue of King James II., and consequently in his collection. In many pictures of the collection from Mantua, he observes that they have suffered more or less injury from the quicksilver employed in gilding the frames.

ALDEGREVER, HEINRICH.

Christ on the Mount of Olives; 2 ft. 5 in. high, 1 ft. 10 in. wide. A present from Lord Arundel, who brought it from Germany. (V.)

BUONARROTTI, MICHAEL ANGELO.

A Sketch Book in 4to., "with the King's arms, as prince." (V.)

CARAVAGGIO, MICHAEL ANGELO DA.

1. Dorcas, lying dead on the ground. (A.)
2. A Holy Family. (V.)

CARRACCI, ANNIBAL.

1. The Virgin and Child. (V.)
2. St. Bartholomew. (V.)

CLEVE, JOAS VAN.

Portrait of himself and his wife. (V.) Now in Windsor Castle.

CORREGGIO.

1. St. John the Baptist, standing; in his left hand a Cross of Reeds; with the right pointing forwards; 5 ft. 1 in. high, 1 ft. 8 in. wide. Brought by the King from Spain. (V.) Now in Windsor Castle, and, according to my belief, a Parmeggiano.

2. St. John the Baptist, sitting, with the Cross in his hand. From the Mantuan Collection. "Is supposed to be by Correggio." (V.)

3. The Education of Cupid. From the Mantuan Collection. (V.) Subsequent possessors, the Duke of Alba; the Prince of the Peace; Murat; the Marquis of Londonderry. Now in the National Gallery, where it is called, "Mercury teaching Cupid to read."

4. A Sleeping Venus, Cupid and a Satyr; 6 ft. 2 in. high, 4 ft. wide. Mantuan Collection. (A. V.) Valued at 1000*l*. Purchaser, Jabach. Now under its right name of "Jupiter and Antiope," in the Louvre.

5. A large and celebrated picture on canvass, painted in water-colours: "The Punishment of Marsyas." Mantuan Collection. (A. V.) Valued at 1000*l*. Purchaser, Jabach. (?) Now in the Cabinet of Drawings in the Louvre. A remarkable instance of the inaccuracy and ignorance of Vanderdoort; since this picture contains an allegory

of Man under the dominion of the Vices, which are represented as naked females, with serpents in their hair; one of whom binds him; the second charms him with the melody of a flute; the third approaches him with serpents, by which the ultimate consequences of vice are intimated. 4 ft. 4 in. high, 2 ft. 7 in. wide.

6. The Companion, the description of which, in Vanderdoort, is very confused, represents the triumph of Virtue over Vice. In the centre, Virtue as Victor trampling on Vice, who writhes as a Monster under her feet. Beside her are two female figures; one with the attributes of Prudence, Strength, Justice, and Temperance; the other (probably Learning) with a terrestrial globe, and pointing to heaven; with a Child at her side. In the air three Genii. Mantuan Collection. (A.) Valued at 1000*l.* sterling. Purchaser, Jabach. (?) Now in the Louvre with the preceding. These two pictures were not reckoned in the collection of Charles I.; but were kept in cases in the Magazine. They were engraved in 1672, by Etienne Picard.

7. "The great Landscape, in which a Vine and a Forest are painted, where Shepherds dance; and an ass, with a sack on his back, is in the field." 3 ft. 4 in. high, 4 ft. 8 in. wide. (V.)

8. The marriage of St. Catherine. In the landscape the Martyrdom of St. Sebastian. A present from the Duke of Buckingham. "Supposed by some to be a good old copy." (V.) This is probably the same picture as that mentioned in James II.'s Catalogue (No. 171), and the undoubted original is in the Louvre.

9. Mary Magdalene, standing and looking up. "Much defaced." 2 ft. 1 in. high, 1 ft. 8 in. wide. (V.)

Cranach, Lucas.

1. Portrait of Luther. Purchased by the Marquess of Hamilton. (V.)

2. Adam and Eve. Obtained in the same manner. (V.)

3. Portrait of Hans Von Griffindorp. (V.)

Dossi, Dosso.

The Virgin and Child, which is playing with a Cock. Joseph and a Saint. 5 ft. 7 in. high, 6 ft. 2 in. wide. (V. J.) Now at Hampton Court. (?)

Durer, Albrecht.

1. His own Portrait when young; with fair hair, hanging down. In a black and white striped cap and dress, with a pair of gloves in his hand. A Landscape seen through a window: on panel, 1 ft. 8 in. high, 1 ft. 4 in. wide. A present from the city of Nuremburg to the King, through the Lord Marshal, the Earl of Arundel. (A. V.) Now in the celebrated collection of Portraits of Artists at Florence.

2. The Companion: the portrait of his Father: in a black Hungarian cap, and yellow-green dress, with wide sleeves, in which the hands are hid. A red background; 1 ft. 8 in. high, 1 ft. 4 in. wide. (A. V.) Both pictures sold for 100*l.*

3. A Man without a Beard; of reddish complexion and hair. In a black cap and dress; 1 ft. 2 in. high, 1 ft. 10 in. wide. V. (J., No. 637.) Now at Hampton Court.

Dyck, Antony Van.

1. Family Picture. King Charles I., the Queen, Prince Charles, and Princess Mary. Background, Landscape with Westminster; 9 ft. 8 in. high, 8 ft. wide. Valued and sold at 150*l.* (A. V. J., No.

173.) This picture was probably destroyed in the fire at Whitehall in 1697. At least, the great family picture at Windsor Castle differs from it, in having Prince James, instead of Princess Mary, and in the Landscape, instead of Westminster, the Tower.

2. King Charles on Horseback. Valued at 150*l.* Sold to the Dutch painter, Van Lemput, for 200*l.* After the Restoration, claimed by process at law (A. J., No. 880). This is the fine picture of the King riding on a grey horse; now in Windsor Castle.

3. King Charles I. on a yellow horse. At his side an Equerry, with his Helmet; 3 ft. 2 in. high, 2 ft. wide (V. J., No. 1076). A study for the great picture in the collection of the Duke of Marlborough at Blenheim. Such a one in the Royal Collection is probably the same.

4. The Five Children of Charles I., with a large Dog (V. J., No. 483). Now at Windsor Castle.

5. Portrait of Queen Henrietta Maria; in a white dress. Knee-piece.* (V.) Now at Windsor Castle.

6. Vandyck's own Portrait: with the right hand on the breast. Oval; 2 ft. 6 in. high, 1 ft. 11 in. wide (V. J., No. 124). Now at Windsor Castle.

7. The Duchess of Richmond: whole length; 7 ft. 3 in. high, 4 ft. 5 in. wide (V. J., No. 742). Now in Windsor Castle.

8. The Queen-Mother of France, (this must be Mary de Medicis) dressed in black; on a chair; half-length. A rose in her right hand. (V.)

9. "Painted on the Continent." The Princess

* In Germany, a piece in which the portrait reaches to the knees, without regard to the size of the canvas.—H. L.

of Pfalzburg, sister of the Duke of Lorraine, with a Negro. Brought from Brussels by Endymion Porter; 7 ft. high, 4 ft. wide. (V.)

10. Nicholaus Laniere, leader of the band; half-length; 3 ft. 7 in. high, 3 ft. 3 in. wide. (V.)

11. Charles Elector Palatine, and his brother, Prince Robert, in armour.

12. Count Henry van der Borcht; half-length; 3 ft. 11 in. high, 3 ft. 4 in. wide.

13. A great Musician at Antwerp, without a beard, with a gold chain; half-length; 3 ft. 6 in. high, 3 ft. wide. (V.)

14. Lady Shirley, in a foreign dress, supposed to be Persian. (V.)

15. An old Man; the head only; 1 ft. 4 in. high, 1 ft. 11 in. wide. (V.)

16. Procession of the Knights of the Garter, black and white; a long narrow picture; 1 ft. 2 in. high, 1 ft. 7 in. wide (?) (V.)

17. The Virgin and Child, and Joseph looking at the dance of the Angels; 9 ft. 1 in. high, 7 ft. 6 in. wide. (V.) Purchased in the eighteenth century by Sir Robert Walpole for 800*l.*, and sold with the Houghton Gallery to the Empress Catherine.

18. King Charles I. on horseback (A.), valued at 150*l.*, and sold for that sum. Though this picture is stated in the very slight Catalogue to be unknown, it is most probably by Vandyck, as so high a price would hardly have been given for a picture by one of the inferior masters who painted portraits of this king. It was probably the great picture at Blenheim, already mentioned.

Garofalo.

The Virgin and Child, Joseph and St. John with the Lamb; in a landscape, 1 ft. 3 in. high, 1 ft. 11 in. wide. From the Mantuan Collection. (V.)

Giorgione.

1. The Virgin and Child, worshipped by Saints Joseph, Catherine, Sebastian, and the donor; on panel, 3 ft. 2 in. high, 4 ft. 5 in. wide. Bought by Lord Cottington for the king; valued at 100*l.* Purchased by Jabach (?) for 114*l.* (A. V.) Now in the Louvre, No. 1028.

2. The Virgin and Child, and St. Joseph. Mantuan Collection. (J., No. 699.)

3. Diana and Actæon; twelve figures in the foreground, eleven others in the landscape; 3 ft. 1 in. high, 6 ft. wide. Bought of Endymion Porter.

4. A Shepherd without a beard. In his right hand a flute; a bust, 1 ft. 11 in. high, 1 ft. 8 in. wide. (V.)

5. A Man's head, painted dark, in a black cap and dress: said to be the portrait of the painter; 1 ft. 10 in. high, 1 ft. 4 in. wide. Bought of Geldorp. (V.)

Holbein, Hans, the Younger.

1. A Merchant in a black cap and dress, just going to open a letter with a knife; a seal on the green table; 2 ft. high, 1 ft. 7 in. wide. A present from Sir Henry Vane; valued and sold at 100*l.* (V. J.) Is said to have been in possession of Dr. Mead in 1758.

2. A Gentleman from Cornwall, with a pointed

beard, and hands, in profile. The background a landscape; 1 ft. 6½ in. high, 1 ft. wide. A present from Sir Robert Killigrew. (V.)

3. A Gentleman in a black cap. Nearly in profile. 1 ft. 3 in. high, 1 ft. wide. A present from Sir R. Killigrew. (V.)

4. Erasmus of Rotterdam; 1 ft. 3 in. high, 1 ft. 1 in. wide (A. V.); valued and sold at 100*l.* Now at Hampton Court.

5. Frobenius the Printer. The companion. Valued and sold at 100*l.* (A. V.) Now at Hampton Court. Both, in my opinion, fine, rather later copies.

6. King Henry VIII., in front. In a circle 1¾ ft. in diameter. (V.)

7. The same, in a circle, 2 in. in diameter. (V.)

8 and 9. Two children of the Duke of Brandon, in circles of 2 in. in diameter, V. J. (No. 646.)

10. Sir Thomas More, in a circle, 4 in. in diameter. (V.)

11. Queen Elizabeth as a young princess, in a red dress, with a blue book in her hand, V. J. (No. 17.) Now in Hampton Court, as by Cranach, but by a third master, with whom I am not acquainted.

12. King Henry VIII. with the Queen (probably Catherine Parr), and the Prince Edward sitting; on the sides the Princesses Mary and Elizabeth standing. At the door, the Fool with an ape's head; on the other side a servant maid. Small whole length figures; 10 ft. high, 6 ft. wide. (V.) Though no name is given, this was perhaps a capital picture by Holbein.

"In an oval box, the wax model for a scabbard of a sword for Henry VIII., with many

small figures. A present of Inigo Jones." I mention this here, because Holbein was remarkably happy and ingenious in compositions of this kind.

Leyden, Lucas Van.

1, 2, 3. Three pictures from the legend of St. Sebastian; valued at 100*l.*, sold for 101*l.* (A.) Vanderdoort mentions only one of them, St. Sebastian, bound to a tree, and an Angel drawing out the arrow. (J., 916.)

4. St. Jerome; in his right hand a skull; the table a candle burning; on the wall a [illegible] dinal's hat; 1 ft. 1 in. high, 1 ft. 3 in. wide present of the Dutch Ambassador, in the 1635. (V.)

5. Joseph brought before the Judge; 1 ft. 8 in. high, 1 ft. 2½ in. wide. Bought of Sir James Palmer. (V.)

6. A Dying Man; by whose bedside is a figure standing, and another kneeling. Companion to the preceding, and probably Joseph blessing Ephraim and Manasseh.

7. Chess Player; fifteen figures, half the size of life; 3 ft. 4 in. high, 5 ft. 9 in. wide. From the Mantuan Collection. (V.)

Mabuse (called Mabugius), Jean.

1. The Children of King Henry VII., Prince Arthur, Prince Henry (afterwards Henry VIII.), and Princess Margaret; half figures, playing with oranges; 1 ft. 6 in. high, 1 ft. 2 in. wide. (V.) Now at Hampton Court.

2. Adam and Eve; 4 ft. 4 in. high, 3 ft. 3 in. wide, V. J. (No. 45.) Still in the Royal Collection.

Mantegna, Andrea.

1 to 9. The Triumphal Procession of Julius

Cæsar; painted in distemper, on canvas. From the Mantuan Collection; valued at 1000*l.* The price at which it was sold is not stated, A. J. (No. 986—994.) Now at Hampton Court.

10. The Virgin and Child, St. John the Baptist, and six Saints are sitting. In the landscape, St. Christopher with the Child, the combat of St. George with the Dragon, St. Jerome, St. Francis, and St. Dominick; 1 ft. 9 in. high, 1 ft. 5 in. wide. Mantuan Collection. (V.)

11. The Death of the Virgin; around her the Apostles; in the distance a lake; 1 ft. 9 in. high, 1 ft. 4 in. wide. Mantuan Collection. (V.) It appears to have been a companion to the preceding.

12. The Woman taken in Adultery before Christ. Five half figures, life size,* in water-colours; 1 ft. 9 in. high, 2 ft. 4 in. wide. (V.)

13. Mucius Scævola puts his hand into the fire before Porsenna. In Vanderdoort's Catalogue (page 167, No. 7) it is mentioned without the name of the painter; but in that of James II. (No. 964) it is ascribed to Montegna.

Molanezo.

Some distinguished artist must be meant by this name, since a picture of the Virgin and Child, St. John, Elizabeth, and Joseph, according to Anstis's Catalogue, was valued at 100*l.*, and sold for 120*l.*

Moro, Anthonis.

Philip, King of Spain; 5 ft. 11 in. high, 3 ft. 7 in. wide. A present from the Earl of Arundel to the king when prince. (V.)

* If the measure is right, the figures could not be life size.—H.L.

2. The Grandmother of the Duke of Savoy. (V.)

3. The Grandfather of the same duke. The companion. (V.)

4. The Portrait of a Child; 1 ft. 2 in. high, 1 ft. wide. (V.)

5. Mary, Queen of England; in oil; a circle, 2 in. in diameter. A present from Lord Suffolk.

PALMA, JACOBO (called IL VECCHIO).

1. The Virgin and Child, St. John with the Lamb, and St. Catherine; on panel, 1 ft. 3 in. high, 2 ft. 7 in. wide; valued at 200*l.*, sold for 225*l.* (A.)

2. The Resurrection; small figures; on copper, 3 ft. 2 in. high, 2 ft. 5 in. wide. (V.)

3. The Conversion of St. Paul; valued and sold for 100*l.* Purchased by Don Alonzo de las Cardenas; now in the royal collection at Madrid.

4. David, with the Head of Goliah, comes to meet Saul; valued and sold for 100*l.* (A.) Purchased by the same, and now in the same collection. N.B. The last two pictures are mentioned in the Catalogue of Anstis only as by Palma; but it appears from the Spanish Catalogues that Old Palma is meant.

5. The Virgin and Child and St. Sebastian; valued and sold for 100*l.* (A.) Likewise with the name of Palma only; but, from the subject and price, doubtless by Old Palma.

PALMA, GIOVANE.

1. The Last Supper; 1 ft. 8 in. high, 3 ft. wide. A present from Lord Hamilton V. J. (No. 535.)

2. An allegory—Virtue with a sword sepa-

rates Vice from three Ecclesiastics. On panel, 3 ft. 4 in. high, 3 ft. 5 in. wide, V. J. (No. 221.)

3. Venus with a mirror, sitting at a table; Cupid by her; 5 ft. 2 in. high, 3 ft. 11 in. wide, V. J. (No. 858.)

Parmegiano (called Pertinensis and Parmentius).

1. The Virgin and Child and St. Jerome (A.); valued and sold at 100*l.*

2. Christ and St. John as children, embracing each other; 1 ft. 4½ in. high, 1 ft. 6 in. wide. Exchanged by the Lord Chamberlain, the Earl of Pembroke, for a Judith; a small whole-length figure, said to have been painted by Raphael V. J. (No. 386.)

3. St. Catherine, sitting, in a landscape, with two Angels; 11 in. high, 8½ in. wide. (V.)

4. The Virgin and Child, St. John, and Joseph. A present from Sir John Shaw, J. (No. 386.)

5. The Virgin and Child and St. Catherine.—Mantuan Collection, J. (No. 693).

6. The Virgin and Child, which lays its arm on a terrestrial globe; 3 ft. 10 in. high, 3 ft. wide, V. J. (No. 65.) Now at Hampton Court; and an old copy of the Madonna della Rosa in the Dresden Gallery.

7. The Virgin and Child, St. John, and Joseph; small half-figures. Bought of Frosley. (V.)

8. A Woman, with naked arms, dressing herself; by her a man with a looking-glass; 3 ft. 5 in. high, 2 ft. 9 in. wide. (V.)

9. A Nobleman; valued and sold for 150*l.* (A.)

10. A Woman, in profile, in a red dress; 1 ft. 2 in. high, 1 ft. 1 in. wide. (V.)

11. A Learned Man, in a black dress, with a book; 2 ft. 1 in. high, 1 ft. 5 in. wide, V. J. (No. 134.)

PENZ (called SPENCE), GEORGE.

1. A Young Man; in his right hand gloves. (V.)

2. Erasmus of Rotterdam, in a black cap and pelisse; 2 ft. high, 1 ft. 6 in. wide. (V.) Now at Windsor Castle.

PIOMBO, SEBASTIAN DEL (here called BARTOLOMEO DEL).

An Old Man, with the right hand on his breast; in the left a roll of paper; 2 ft. 8 in. high, 1 ft. 11 in. wide. Exchanged with Nic. Laniere. (V.)

PORDENONE, LICINIO.

1. Solomon sacrificing to Idols; valued and sold for 150*l.* (A.)

2. Family Picture, with several figures; valued and sold for 100*l.* (A.) (perhaps J., No. 291); Perhaps the large Family Picture now at Hampton Court.

3. His own Portrait; he is playing on the lute. Exchanged with the Lord Chamberlain, the Earl of Pembroke, for a portrait of the queen by Vandyck. (V.)

4. An intoxicated Satyr, dancing, and a young Faun; 1 ft. 6 in. high, 1 ft. 4 in. wide. (V.)

POLIDORO DA CARAVAGGIO.

1—9. Fresco-paintings, chiefly bacchanalian subjects, which probably ornamented a frieze. Most of them 1 ft. 4 in. high, 5 ft. wide. (V.) Eight of them are in Cat., J. (No. 49—52, 285, 290.) Some of them are still at Hampton Court.

Raphael.

1—7. In a *slit deal* chest, two cartoons of Raphael, to make tapestry after them, "and the five others have been given by the king's order to Mr. Franciscus Cleane (Cleyn), at Mortlake, to make tapestry after them."—S. 166. (A.V.) Purchased in the Netherlands by Rubens; valued at 300*l.*, and purchased for that sum for the nation by Cromwell's order. Now at Hampton Court.

8. The Virgin and Child, St. John, and Elizabeth; whole-length figures, rather below life size; on panel, 4 ft. 9 in. high, 3 ft. 9 in. wide. Mantuan collection; valued at 2000*l.*, and sold for that sum. (A. V.) Bought by Don Alonzo de Cardenas; now in the Royal Museum at Madrid, under the name of the Pearl.

9. The Virgin and Child and St. John; whole-length figures, half life size. (V.) According to A. Cunningham, sold for 800*l.* In the opinion of some persons, the picture which was long in the house of Alba, and hence had the name of Raphael from the house of Alba; perhaps the same lately in the collection of Mr. Coesvelt, in London, which was sold to the Emperor Nicholas of Russia.

10. St. George and the Dragon. "The king obtained it from the Lord Chamberlain, the Earl of Pembroke, in exchange for the book with Holbein's drawings, which contains many heads drawn in chalk. As soon as my lord received the book, he made a present of it to the Lord Marshal, the Earl of Arundel." (A. V.) Valued and sold for 150*l.* In Felibien's time (*Entretiens*, V. p. 228) it was in the possession of the Marquis de Sourdis; afterwards in the Crozat collection; now in the Hermitage at St. Petersburg.

11. The Virgin, Christ, and a Priest. From Lord Montague's Collection, J. (No. 736.)

12. The Virgin and Child, Joseph, and a Lamb (J., No. 716); belonging to the collection of Reynst, of which the Dutch made a present to Charles II.

13. Portrait of a young Man without a beard, with a red hat, on which there is a medal; he has long hair; you see something of a white shirt without a frill. It is the portrait of the Marquis of Mantua, who was raised by the Emperor Charles V. to the dignity of first Duke of Mantua. It is only the head, the size of life. On panel, 8¼ in. high, 5¼ in. wide (?) A. V.; valued and sold for 200*l.* Said to have been afterwards in the collection of Cardinal Richelieu, and then again in England.

Rembrandt.

1. His own portrait, in a black cap and pelisse; a gold cham over his shoulders; oval, 2 ft. 5 in. high, 1 ft. 11 in. wide. A present from Lord Ankrom, V. J. (No. 127.)

2. A young learned Man, in a red cap and grey dress, reading a book by a coal fire; 5 ft. 1 in. high, 4 ft. 3 in. wide. A present from Lord Ankrom. (V.)

3. An old Woman, with a white veil over her head, and riband hanging down; 2 ft. high, 1 ft. 6 in. wide. A present from Lord Ankrom. (V.)

Reni, Guido.

1. Hercules and Cacus; valued and sold for 400*l.* (A. V.)

2. Venus attired by the Graces; valued and sold for 200*l.* Now in the National Gallery.

3. Judith on the point of cutting off the Head

of Holofernes; 2 ft. 3 in. high, 2 ft. wide, V. J. (No. 785.)

4. St. Mary Magdalene. A present from Lord Montague, J. (No. 723.)

Romano, Giulio.

1. The Deluge: eighteen figures; on canvas, 2 ft. 6 in. high, 3 ft. 4 in. wide. (V.)

2. The Birth of Christ, Longinus present; 9 ft. high, 6 ft. 1 in. wide. Valued and sold for 500*l.* (A.) Purchaser, Jabach (?) Now in the Louvre.

3. St. Jerome, valued and sold for 200*l.* (A.)

4. Jupiter, Juno with the thunder-bolt, and Minerva; 4 ft. 2 in. high, 2 ft. 9 in. wide. Mantuan Collection, V. J. (No. 56?) Now at Hampton Court.

5. The Birth of Hercules; 3 ft. 6 in. high, 4 ft. 8 in. wide. Mantuan Collection; valued at 100*l.*; sold for 114*l.* (A. V.) Afterwards in the Orleans Gallery, subsequently in the Bridgewater Gallery, but since parted with.

6. Cupid, and four other figures reposing on a bench, surrounded by eight nymphs; 3 ft. 6 in. high, 5 ft. 9 in. wide. Mantuan Collection. (V.)

7. A Mermaid suckling her children at her seven breasts. Mantuan Collection, V. J. (No. 180.)

8. A Sacrifice to Jupiter; 4 ft. high, 2 ft. 2 in. wide. Mantuan Collection (V. J., No. 237).

9. A Child suckled by a Goat. (V.) Doubtless the picture mentioned in the Catalogue of James II. (No. 753) as the Birth of Jupiter. Now at Hampton Court.

10. Meleager offering to Atalanta the head of the boar; Envy on the ground, and other figures; 4 ft. 3 in. high, 2 ft. 9 in. wide. Mantuan Collection.

11. The Triumph of Vespasian and Titus; 3 ft. 1 in. high, 5 ft. 7 in. wide. Mantuan Collection. (A. V.) Purchaser, Jabach? Now in the Louvre.

12. Julius Cæsar coming from the Senate-house, with a Black Eagle on his shoulder; three men follow him; 3 ft. 11 in. high, 3 ft. 1 in. wide. Mantuan Collection. (V.)

13 to 23. The Portraits of eleven Roman Emperors. Valued and sold for 1100*l.* (A.)

24. Rome burning; in the foreground seventeen figures flying; 3 ft. 11 in. high, 3 ft. 6 in. wide. Mantuan Collection, V. J. (No. 69.)

25. An Italian Prelate in a dark red velvet dress, sitting in a chair, with his arms resting on the elbows; 3 ft. 9 in. high, 3 ft. 2 in. wide. Mantuan Collection. (V.)

26. A Man in a black dress; the hands have been restored by Rubens; 3 ft. 1 in. high, 2 ft. 6 in. wide. (V.)

27. Giulio Romano's own Portrait; in his right hand a paper with architectural sketches. Mantuan Collection. (V.)

Rubens.

1. An Allegory: the blessings of Peace protected against the terrors of War; nine figures; 6 ft. 8 in. high, 9 ft. 11 in. wide; painted by Rubens in England, and presented to the king; valued and sold for 100*l.* (A. V.) Afterwards in the Balbi Palace at Genoa. Purchased during the Revolution by the Marquess of Stafford, and presented to the National Gallery, where it now is.

2. Daniel in the Lions' Den; 7 ft. 4 in. high, 10 ft. 8 in. wide; a present from Lord Dorchester. (V.) Now a principal ornament of the gallery of the Duke of Hamilton, at Hamilton, in Scotland.

3. A large picture of St. George; bought of Endymion Porter. (V.) Now in Windsor Castle.

4. Portrait of the young, now deceased, brother of the Duke of Mantua, in armour: a bust; 2 ft. 1 in. high, 1 ft. 10 in. wide. Painted in Italy, and bought by the king when he was prince. (V.)

5. Rubens's own Portrait, in a black dress, with a gold chain: a bust; 2 ft. high, 2 ft. wide; a present from Lord Darnley, V. J. (No. 109.)

6. Sketch for the Apotheosis of James I., which Rubens painted for the ceiling of the Banqueting room at Whitehall, sent to the king for his approval; 1 ft. 3½ in. high, 1 ft. 10 in. wide. (V.) Afterwards in the Gallery at Houghton, now in the Hermitage at St. Petersburgh.

SARTO, ANDREA DEL.

1. The Virgin and Child, St. John and an Angel; whole length figures, nearly as large as life, on panel; 5 ft. 10 in. high, 4 ft. 3 in. wide; Mantuan Collection; valued at 200*l.*, sold for 230*l.* (A. V.) Purchaser, D. A. de Cardenas. Now in the Royal Collection at Madrid.

2. The Virgin, and the Child in her lap; Joseph leaning on a stick; 3 ft. 7 in. high, 2 ft. 10 in. wide. The king got it in 1638 from the Lord Chamberlain, in exchange for the portrait of the Queen, in water-colours. Valued at 150*l.*, sold for 154*l.* (A. V.)

3. Portrait of a Man without a beard: on the right hand a book, in which he is writing; on his left hand an inkstand; above a bunch of keys, and the arms of the Medici, whence he is supposed to be a steward of that family. (V.)

SCHIDONE, BARTOLOMEO.

The Virgin and Child, and St. John. (V.)

SCHORREL, JOAN.

1. Portrait of a Learned Man with a book, 1 ft. 9 in. high, 1 ft. 6 in. wide. Bought of Lord Cottingham. (V.)

2. A Landscape; 2 ft. 3 in. high, 3 ft. 6 in. wide. Bought by Lord Arundel. (V.)

TINTORETTO.

1. Esther and Ahasuerus; valued and sold for 120*l.* (A.)

2. Washing the Disciples' Feet. Bought for 250*l.* by D. A. de Cardenas; now at Madrid (Fiorillo's History of Painting in Spain, p. 42).

3. The Marriage at Cana; D. A. de Cardenas; now in Madrid. (Fiorillo, loc. cit.)

4. The Birth of Christ; 3 ft. 8 in. high, 4 ft. 5 in. wide. Bought of Frosley. (V.)

5. A Male portrait in black; 3 ft. 2 in. high, 2 ft. 3 in. wide. (V.)

6. A Male portrait "in Tintoretto's best manner, and taken for Titian. Delivered to the king by Lord Cottingham, and not yet paid for." (V.)

7. Portrait of a Venetian Nobleman in black; 2 ft. 11 in. high, 2 ft. 3 in. wide. (V.)

8. Portrait of a Doge, half size of life; 2 ft. 8 in. high, 2 ft. wide. (V.)

TIZIAN.

1. The Virgin and Child, to whom St. Luke recommends the donor, a Venetian nobleman; four whole length figures; 4 ft. 2 in. high, 5 ft. 7 in. wide. Bought of Frosley, V. J. (No. 432.)

2. The Virgin and Child, an Angel kneeling, and St. Mark; valued at 160*l.*, sold for 165*l.* (A.)

3. The Virgin and Child, and St. Joseph, who with his right hand leans on a hill: in the landscape a man runs after a foal; whole figures, the

size of life; 2 ft. 11 in. high, 5 ft. 6 in. wide.* (V.) Probably the flight to Egypt, from the Collection of Charles I., which Don Luis Mendez de Haro presented to Philip IV., King of Spain (Fiorillo, loc. cit.); now at Madrid.

4. The Virgin and Child in a ruin, in which are an ox and an ass; Joseph draws water from a well; a dark landscape—in Italy called "Titian's Aurora;" 1 ft. 6 in. high, 1 ft. 10 in. wide. (V.)

5. The Virgin and Child, St. John, and Elizabeth. Bought by Reynst, and afterwards purchased from his collection by the States General, and presented to King Charles II., J. (No. 731.)

6. St. Sebastian, with one arm bound downwards, the other upwards; his look cast down; as large as life; in the landscape two archers; in the air two small angels; 6 ft. 3 in. high, 3 ft. 6 in. wide. (V.)

7. St. Margaret; in her hand a red cross, triumphs over the Dragon; whole length; 6 ft. 2 in. high, 5 ft. 3 in. wide. Valued and sold for 100*l.* (A. V.) Probably the copy of Titian's Margaret in the Royal Collection at Madrid.

8. The Entombment; six whole length figures, nearly as large as life; 4 ft. 4 in. high, 7 ft. wide; Mantuan Collection. Valued and sold at 120*l.* (A. V.) Purchaser, Jabach. Now in the Louvre.

9. The Entombment; Christ is foreshortened; six figures, as large as life: in the landscape two crosses; 3 ft. 5 in. high, 4 ft. 8 in. wide (?) Mantuan Collection, V. J. (No. 26.)?

10. Christ at table with the two Disciples at Emmaus; the landlord and a boy; 5 ft. 3 in. high, 8 ft. wide; Mantuan Collection. (V.) Purchaser, Jabach. Now in the Louvre.

* The measures and sizes of figures do not agree.—H. L.

11. Mary Magdalen, with clasped hands; her head turned towards the right shoulder; half length, life size; 3 ft. 3 in. high, 2 ft. 9 in. wide, V. J. (whether 231, 238, or 825.)?

12. The Pope presents the Admiral of his fleet to St. Peter. Three whole length figures, rather below life size; 4 ft. 9 in. high, 5 ft. 11 in. wide. (V.) Subsequently in the Nuns' Convent of St. Pasquale in Madrid. In the time of Mengs, in the Royal Palace there. Now in the Museum at Antwerp. It represents Pope Alexander VI., who presents to St. Peter, seated on a throne, the Bishop of Paphos, a member of the Pesaro family, as Admiral of the papal galleys against the Turks. It bears the inscription, "Ritratto di uno de Casa Pesaro, che fu fatto generale di St. Chiesa. Titiano fect," and is a very interesting picture of the early time of the master, when he still retained something of the style of Bellini.

13. The Daughter of Herodias, with the head of John the Baptist in a charger. Valued and sold for 150*l.* (A.) Whether this is the well-known picture at Madrid, or one in the collection of King James II.?

14. "The very large and celebrated piece, called, in Spain, the Venus del Pardo, which the King of Spain gave to our King when he was in Spain: it contains seven figures as large as life; and four others in the landscape, with six dogs;" 6 ft. 6 in. high, 12 ft. 11 in. wide. (A. V.) Purchaser, Jabach (?) This picture, now in the Louvre, (No. 1255) represents Jupiter and Antiope. It is engraved in Crozat's Collection.

15. A Naked Woman, lying on her velvet couch; beside her a small Dog. A Gentleman in a black dress, with a sword by his side, plays the organ; 4 ft. 4 in. high, 7 ft. 3 in. wide. Valued

at 150*l.*; sold for 165*l.* (A. V.) Purchaser, D. A. de Cardenas. Now in the Academy of St. Fernando in Madrid.

16. Tarquin and Lucretia; whole-length figures. A present of the Earl of Arundel (V.); 6 ft. 3 in. high, 4 ft. 3 in. wide. Is damaged. (V.) Purchaser, Jabach (?) Afterwards in the Louvre. (No. 14 of the Titians in Lépicié's Catalogue). Now, probably, in the Magazine of the Louvre.

17. Lucretia standing; holds in her right hand a red veil over her face; in her left a dagger; whole length; half the size of life; 3 ft. 2 in. high, 2 ft. 1 in. wide. Mantuan Collection. Valued and sold for 200*l.*, A. V. J. (No. 480.)

18. Lucretia, with a dagger in her hand; behind her a Man. On panel; 2 ft. 7 in. high, 2 ft. 2 in. wide, V. J. (No., 234.)

19. Five half figures: a musical party; one is teaching, another singing, a third playing on the mandolin, the fourth on the flute, the fifth, a woman, is listening; 3 ft. 3 in. high, 4 ft. 3 in wide. (V.) Now in the National Gallery; probably by Giorgione.

20. Three Heads; one a full face, the two other profiles, portraits of the same person; together they hold a Casket; 2 ft. 1 in. high, 2 ft 5 in. wide. Valued and sold for 100*l.* (A. V.)

21. Three Heads; one a woman, as in a swoon in the arms of a man; 2 ft. 5 in. high, 2 ft. 1 in wide. Valued and sold for 100*l.* (A. V.)

22—33. The first twelve Roman Emperors; valued and sold at 1200*l.* (A.) Now for the most part lost. Otho is in possession of Sir Abrahan Hume, in London.

34. The Emperor Charles V.; whole length with a White Dog; 6 ft. 2 in. high, 4 ft. wide

The King brought it from Spain. Valued and sold for 150*l.* (A. V.)

35. The Consort of Charles V., holding roses; half-length. Bought of Nat. Garret. (V.)

36. Marquess Vaugona, with a page, addressing his soldiers. Four figures as large as life; and many others of the army in the distance; 7 ft. 4 in. high, 5 ft. 5 in. wide. Mantuan Collection. (V.)

37. The Marquess of Guasto addressing his soldiers; two figures as large as life. "The King bought this picture in Spain out of an Almonedo." Valued and sold for 250*l.* (A. V.)

38. Pope Alexander VI., and Cæsar Borgia. Valued and sold for 100*l.* (A.)

39. The Doge Gritti, holding his dress with his right hand; half-length; 4 ft. 4 in. high, 3 ft. 4 in. wide (V.)

40. The Marchioness of Mantua, in a red velvet dress; her right hand rests on her knees, knee-piece; 2 ft. high, 2 ft. 5 in. wide. (V.) Purchaser, the Archduke Leopold. Now in the Imperial Gallery at Vienna. (Catalogue of Van Mechel, No. 45.)

41. Titian's own portrait, with that of his Friend, a Venetian Senator, in a red velvet dress; 2 ft. 9 in. high, 3 ft. 1 in. wide. Valued at 100*l.*, sold for 112*l.* (A.) Now in the collection of the King (Queen) of England.

42. Titian and his Mistress. Valued and sold for 100*l.* Purchaser, Jabach (?) Now in the Louvre. (No. 1259.)

43. An Italian Woman, who, holding her dress, covers her naked shoulders with both hands; half length, 3 ft. 11 in. high, 2 ft. wide. "The King bought this picture in Spain." (V.)

44. A Male Portrait in a black dress, beside

him on a table a globe, on which he leans with his right elbow; half length, 3 ft. 3 in. high, 3 ft. 2 in. wide. (V.)

45. A Naked Woman going to dress herself; half length, the size of life, 3 ft. 2 in. high, 2 ft. 6 in. wide. "The King obtained this picture from the Duchess of Buckingham, in exchange for one in the Mantuan Collection." (V.)

VAGA, PERINO DEL.

"Parnassus; the Nine Muses naked, and nine other Muses, who appear with some fabulous Deities. The King received this picture as a present from Lord Cottington, who bought it in Spain of the Marquess of Crescentius, the King's architect." Valued at 100*l.*, sold for 107*l.* (A. V.) Purchaser, Jabach. (?) Now in the Louvre, under the right name of Contest between the Muses and the Pierides.

VERONESE, PAOLO.

1. The Finding of Moses. On the other side, the Birth of Christ, by Bassano; 1 ft. 3 in. high, 1 ft. 3 in. wide. (V.)

2. Faith, in a white garment, with the cup in one hand, and the cross in the other; 3 ft. 4 in. high, 4 ft. 1 in. wide. "One of the 23 pictures which the King bought of Frosley." (V.)

3. Diana and Actæon, with some small figures; 1 ft. 10 in. high, 2 ft. 6 in. wide. Bought of Frosley. (V.)

4. Leda with the Swan, on a white bed; 3 ft. 10 in. high, 3 ft. 2 in. wide. "The King had this picture from the Duchess of Buckingham, in exchange for a painting from Mantua."

VINCI, LIONARDO DA.

1. St. John the Baptist, with the right hand pointing upwards, the left on his breast; a red cross on his arm; half-length, on panel. "Hand and arm damaged." 2 ft. 4 in. high, 1 ft. 10 in. wide. Valued and sold for 140*l.* Purchaser, Jabach. Now in the Louvre. This picture was given to King Charles I., by Louis XIII., through his Chamberlain, de Lyoncourt; who, on his side, had made him a present of the portrait of Erasmus of Rotterdam by Holbein; and the Virgin and Child, and St. John the Baptist, by Titian. (A. V.)

2. A Smiling Girl, with flowers in her hand, by Lionardo, or one of his scholars; half-length, life size; 1 ft. 10 in. high, 1 ft. 3 in. wide. (V.)

3. "Socrates, on whom his wife rides." In the Catalogue of Vanderdoort (p. 142, No. 62), marked as unknown; but in the Catalogue of James II., (No. 220) ascribed to Lionardo.

Besides the above, the following eminent masters are mentioned in Vanderdoort's Catalogue:—By the Bassanos, 5 pictures; Breenberg, 2; Breughel the elder, 2; Breughel, John, 3; Bronzino, 4; Cambiasi, 5; Coxis, Michael, 1; Elsheimer, 2; Feti, 6; Guecino, 1; Honthorst, Gerard, 8; Janet, 8; Luini, 1; Manfredi, 1; Mirevelt, Michael, 6; Mytens, Daniel, 11; Parcellis, 2; Poelenburg, 4; Rothenhammer, 2; Rumanino, Girolamo, 1; Savary, 1; Schiavone, 2; Seghers, Daniel, 2; Somachino, Orazio, 1; Steinwyck, 5; Zucchero, Taddeo, 1; Zucchero, Federigo, 1.

SUPPLEMENT.

PAINTINGS by great masters, specified in the Catalogue of the Collection of King James II., which in all probability had formerly belonged to the Collection of Charles I.

CORREGGIO.—1. The Virgin and Child, St. John and James (No. 682). 2. The Virgin and Angels; by her a white rabbit (No. 572). 3. St. Catherine (No. 242). 4. Lucretia stabbing herself (No. 779). 5. Cupid Asleep (No. 757). 6. St. Cecilia and two Brothers, painted on a dish (No. 72).

DYCK, ANTONY VAN.—1. Charles I. on a dark brown horse (No. 359), different from the other similar portraits above mentioned, and probably burnt in Whitehall, when it was in the time of James II. 2. The Children of King Charles I. (No. 155). Now in Windsor Castle. 3. Queen Henrietta Maria (No. 93). 4. Queen Henrietta Maria in profile (No. 441). Now in Windsor Castle. 5. The same, in white silk (No. 343). Now in Windsor Castle. 6. King Charles II. when a boy; whole-length, in armour. Now in Windsor Castle. 7. The Prince and Princess of Orange (No. 750). 8. A Woman in a blue dress (No. 344). 9. The Lady of Sir Kenelm Digby (No. 771). 10. Sir Kenelm Digby, beside him a globe (No. 745). Both now in the Royal Collection. 11. The Sons of the Duke of Buckingham, as children (No. 749). Now in the Royal Collection. 12. Mrs. Margaret Leman. 13. A Madonna, life size (No. 464). 14. Christ and St. John, as children (No. 330). 15. Cupid and Psyche, in a landscape (No. 159). 16. A red Spaniel, size of life.

GIORGIONE. — 1. The Executioner with the head of St. John (No. 119). 2. His own portrait. 3. The same, surrounded by statues (No. 162). 4. The Adoration of the Shepherds, small figures (No. 182). 5. Family piece, with ten figures (No. 806). 6. A Woman holding her apron (No. 193). 7. Four persons singing (No. 859). 8. His own portrait, with his mistress, and another man (No. 511). Besides these, thirteen other portraits, not particularly described, are enumerated under his name.

HOLBEIN.—1. The Virgin, Christ, and other persons (No. 686). This picture is doubtless Christ, who appears to Mary Magdalen in the Garden, which in 1833 was in Kensington Palace, and is mentioned by Passavant. 2—23. These portraits, not mentioned in the Catalogue of Charles I., were partly in miniature. The details are so scanty, that it is needless to repeat them.

PALMA VECCHIO. — The Virgin and Child, John, Elizabeth, and Joseph with the Lamb (No. 475). 2. The Virgin, Christ, and Angels (No. 157). 3. Christ and the Woman of Samaria (No. 158). 4. A Woman with her breast bare (No. 629).

PARMEGIANO.—1. The Virgin and Child, John, Catherine, and St. Jerome (No. 326.) 2. The Virgin and Child, Joseph, and Catherine, unfinished (No. 556). 3. Christ and St. John, naked (No. 561). 4. Cupid making his Bow (No. 306). Doubtless the celebrated composition, the best copy of which is in the Imperial Gallery at Vienna. 5. A Young Man in black; his hand on his sword. 6 and 7. (Nos. 777, 778.)

RAPHAEL.—1. His own portrait, in a black cap and dress (No. 123). Probably the little picture which Passavant speaks of as being at Kensing-

ton. According to him, it is in the style of Perugino, and not his portrait. 2. An Italian Duchess; half length (No. 833).

Romano, Giulio.—1. Europa (No. 54). 2. A Centaur, to whom a wild boar is brought (No. 457). 3. Landscape and figures, representing the birth of a child. Most probably the rather rude picture of the birth of Apollo and Diana at Hampton Court. 4. A Dead Emperor laid on a funeral pile (No. 58). 5. An Emperor on Horseback (No. 80). 6. Another ditto. 7. St. Paul driven out of the city (No. 775). Adam and Eve washing their clothes (No. 179).

Rubens.—1. The Resurrection; a composition with four figures (No. 744). 2. The Rape of the Sabines (No. 315). 3. The same subject. 4. A story from the Roman History, with naked figures (No. 1050). 5. A Roman Charity (No. 780). 6. A Ruin, with five Turks. 7. The portrait of Vandyck in Dutch costume (No. 116). 8. A Landscape, with three Nymphs and two Satyrs; the Dead Game, by Snyders.

Titian.—The Virgin and Child, John, Joseph, and St. Catherine (No. 360). 2. Mary with Tobit and the Angel (No. 431). 3. The Virgin and Child, St. John, and St. Catherine (No. 510). 4. An Ecce Homo. 5. Mary Magdalen. 6. The same. 7. Diana and Actæon, very much damaged (No. 314). 8. Diana and Cupid (?), a large picture (No. 209). 9. A Naked Venus, with a woman, who is looking into a chest (No. 754). 10. Naked Venus; in the distance a Warrior (No. 278). 11. His own portrait, and that of Aretin (No. 293). In the year 1758 in Windsor Castle. 12. His own portrait. 13. A Man with a Bald Head, leaning on both hands (No. 183). 14. Charles V. in Armour, knee-piece, spoiled.

The greater part, and the finest of these pictures, were in the palace of Whitehall, and most of them may be supposed to have been destroyed in the fire in 1697. Of those that still exist, many are said to be in Kensington Palace. But as I did not succeed, though I made many attempts, in getting a sight of the pictures at Kensington Palace, I can only regret that I am unable to give any particular account of them.

APPENDIX.

B.

To page 49.

CATALOGUE OF THE PICTURES OF THE ORLEANS GALLERY WHICH WERE BROUGHT TO ENGLAND IN THE YEAR 1792, AND THERE SOLD.

THE pictures in the following Catalogue do not include all those of the Orleans Gallery. Those of the Italian and French schools amount to 295; those of the German and Flemish to 113; so that of the 485 pictures of which the Gallery consisted at the death of Philip, Duke of Orleans, there are eighty-one left. Most of them probably belonged to the Flemish school. Among them are very fine paintings: for instance, the portrait of the Earl of Arundel, by Vandyck, now in the collection of the Duke of Sutherland, in London. But very important works of the Italian school are also among this number; such as the Leda and Io of Correggio, the five celebrated coloured cartoons of Giulio Romano, from the collection of Queen Christina, representing the amours of Jupiter with Juno, Io, Danaë, Semele, and Alcmena, and the portrait of Michael Angelo da Caravaggio, painted by himself.

To facilitate the finding of each picture according to the master, I have set down the latter in alphabetical order: but to find the purchasers

conveniently, and to see what each acquired, I have put under the pictures of each master the names of the three principal purchasers, the Duke of Bridgewater, Earl of Carlisle, and Earl Gower; those of the others follow, likewise in alphabetical order.

Pictures with which I am acquainted by actual examination are marked, after the statement of the subject, with the word "Seen." Where I do not expressly state the contrary, I concur in the designation of the master. The particular reasons for these opinions of the most important pictures are to be found in the description of the collections in which they now are, and which may easily be found by the help of the table of contents.

The two following works give engravings of the most important pictures:—1. La Galérie du Duc d'Orleans au Palais Royal. Paris, 2 vols. folio. 2. Receuil d'Etampes d'après les plus beaux tableaux et dessins qui sont en France, dans le Cabinet du Roi, et celui de Monseigneur le Duc d'Orleans. Paris, 1729, 2 vols. large folio. The last work is known by the name of "The Cabinet of Crozat." My notes, "engraved in Crozat," refer to this work.

The annexed prices give a certain idea of the direction of the public taste at that time.

The name before the price is that of the first purchaser; that after it the name of the present possessor of a picture, or of the collection in which it is. Where one or both these names are wanting, I have not been able to discover them.

The sixty-six pictures of the Italian school, which were not sold till the year 1800, in the auction of Peter Coxe, Burrell and Forster, are distinguished by the price being stated in guineas.

The words "Not sold," indicate that even on that occasion no purchaser was found for them.

PICTURES OF THE FRENCH AND ITALIAN SCHOOLS.

ABBATI, NICOLO DEL.

The Rape of Proserpine, *seen*. Earl Gower, for 160*l*. sterling. The Duke of Sutherland. Stafford House, London.

ALBANO, FRANCESCO.

1. Salmacis and Hermaphroditus, *seen*. Duke of Bridgewater, 60*l*. Lord Francis Egerton. Bridgewater House, London.

2. St. Laurentius. Mr. Thomas Hope, 150*l*. The Hope Collection in London?

3. Holy Family. Lady Lucas, 100*l*.

4. Holy Family, called "La Laveuse." Mr. Maitland, 400*l*.

5. Christ appearing to Mary Magdalene. Mr. Maitland, 150*l*.

6 The Preaching of John the Baptist. Mr. Maitland, 100*l*.

7. The Baptism of Christ. Earl Temple, 700*l*. (now Duke of Buckingham), in his palace at Stowe.

8. The Communion of Mary Magdalene. Mrs. Willet, 200*l*.

9. Christ with the Woman of Samaria. Valued at 200*l*., sold for 42 gs.

ALLORI, ALESSANDRO.

Venus and Cupid. Mr. Thomas Hope, 150*l*.

BAROCCIO, FEDERIGO.

1. Holy Family. Mr. Hibbert, 100*l*.

2. A Repose on the Flight into Egypt. Lady Lucas, 200*l.*

3. Holy Family, called "La Vierge au Chat," valued at 400*l.*, sold for 200 gs.

4. The Destruction of Troy, valued at 40 gs., sold for 14 gs.

BASSANO, FRANCESCO.

1. Noah's Ark. Earl Gower, 20*l.* The Duke of Sutherland.

2. A Farm-Yard. Justina Lawrence, 20*l.*

3. A Sleeping Shepherd. Mr. Walton, 20*l.*

4. The Prodigal Son. Mr. Walton, 20*l.*

5. Healing of the Impotent Man. Mr. Willet, 20*l.*

BASSANO, GIACOMO.

1. Portrait of the wife of Bassano, *seen.* Earl of Carlisle, 20*l.* At his residence, Castle Howard.

2. The Circumcision, *seen.* Earl Gower, 100*l.* Duke of Sutherland.

3. Portrait of himself. Mr. E. Coxe, 40 gs.

4. St. Jerome. 20 gs.

5. A Portrait. 8½ gs.

BASSANO, LEANDRO.

The Last Judgment, *seen.* Duke of Bridgewater, 100*l.* Lord Francis Egerton.

BELLINI, GIOVANNI.

1. The Circumcision, *seen.* Earl of Carlisle, 100*l.* At Castle Howard.

2. The Wise Men's Offering. 16 gs.

BERNINI, CAVALIER.

1. Portrait of a Monk. Mr. Balme, 10 gs.

2. Portrait of a Student. Not sold.

BUONAROTTI, MICHAEL ANGELO.

1. Holy Family. 90 gs.; subsequently sold, at the sale of the collection of Henry Hope, Esq., and sent to Germany.

2. Christ at the Mount of Olives. A composition frequently copied by his scholars. 52 gs.

BOURDON, SEBASTIEN.

1. A Portrait. Lord Cremorne, 30*l.*

2. Portrait of Christina, Queen of Sweden. 21 gs.

3. A Portrait. Not sold.

4. A Portrait. Not sold.

CAGLIARI, CARLO.

The Wise Men's Offering. 200 gs.

CAGNACCI, GUIDO.

The Martyrdom of a Saint. Valued at 50, sold for 10 gs.

CAMBIASI, LUCA.

1. The Death of Adonis, *seen*. Earl Gower, 100*l.* Duke of Sutherland.

2. Judith. 22 gs.

CARRACCI, ANNIBALE.

1. John the Baptist pointing to the Saviour, *seen*. Duke of Bridgewater, 300*l.* Lord Francis Egerton.

2. The Child Jesus appearing to St. Francis, *seen*. Duke of Bridgewater, 500*l.* Lord Francis Egerton.

3. John the Baptist, asleep, in a landscape, *seen*. Duke of Bridgewater, 100*l.* Lord Francis Egerton.

4. Christ on the Cross, *seen*. An uncertain

composition. Duke of Bridgewater, 80*l.* Lord Francis Egerton.

5. Danaë receiving the Golden Shower, *seen.* Duke of Bridgewater, 500*l.* Lord Francis Egerton.

6. St. Jerome, after Correggio, *seen.* Duke of Bridgewater, 350*l.* Lord Francis Egerton.

7. Diana and Calisto, *seen.* Rather by Domenichino. Duke of Bridgewater, 1200*l.* Lord Francis Egerton.

8. Landscape, called "Les Bateliers," *seen.* 600*l.* Earl of Carlisle, Castle Howard.

9. Christ wept over by the three Marys, called "Les trois Maries," *seen.* 4000*l.* Earl of Carlisle, Castle Howard.

10. Landscape, called "La Chasse au Vol," *seen.* 600*l.* Earl of Carlisle, Castle Howard.

11. Portrait of himself, *seen.* 200*l.* Earl of Carlisle, Castle Howard.

12. A Repose on the Flight into Egypt, *seen.* Rather by Ludovico Carracci. 700*l.* Earl Gower. Duke of Sutherland.

13. St. Stephen surrounded by Angels. 50*l.* Earl Gower. Duke of Sutherland?

14. St. John the Baptist in the Wilderness. 200*l.* Mr. Angerstein. National Gallery.

15. The Toilette of Venus. 800*l.* Lord Berwick. Earl Darnley, Cobham Hall.

16. The Martyrdom of St. Stephen. 250*l.* Earl Darnley, Cobham Hall.

17. St. Roque with an Angel, *seen.* 100*l.* Viscount Fitzwilliam. In the Fitzwilliam Museum at Cambridge.

18. Christ at the Well with the Woman of Samaria. Mr. Hibbert, 300*l.*

19. Landscape, with the Procession of the Host, *seen.* Mr. Maitland, 300*l.* Marquis of Lansdowne, at Bowood.

20. The Descent from the Cross. Mr. Maitland, 160*l.*

21. Holy Family, called "Le Raboteur." Earl of Suffolk, 300*l.*

22. St. John the Evangelist, surrounded by Angels. Mr. Troward, 400*l.*

23. St. Roque worshipping the Virgin. Mr. Willett, 500*l.*

24. A Portrait. 36*l.*

Carracci, Agostino.

1. Christ appearing to Mary Magdalene. Viscount Fitzwilliam, 500*l.* Fitzwilliam Museum at Cambridge.

2. The Martyrdom of St. Bartholomew, *seen.* Mr. Willett, 100*l.* Duke of Sutherland.

Carracci, Lodovico.

1. Marriage of St. Catherine. Copied from Correggio. Duke of Bridgewater, 150*l.* Lord Francis Egerton.

2. The Descent from the Cross, *seen.* Duke of Bridgewater, 400*l.* Lord Francis Egerton.

3. The Virgin and Child appearing to St. Catherine asleep, *seen.* Duke of Bridgewater, 600*l.* Lord Francis Egerton.

4. The Entombment. 450*l.* Earl of Carlisle, Castle Howard.

5. Christ with the Crown of Thorns. 60*l.* Earl Gower. Duke of Sutherland?

6. An "Ecce Homo." 80*l.* Earl Gower. Duke of Sutherland?

7. Susanna and the Elders. Mr. Angerstein, 100*l*. National Gallery.

CARAVAGGIO, MICHAEL ANGELO DA.

1. The Dream of Caravaggio. M. E. Coxe, 40*l*.
2. Abraham offering up Isaac, 47 gs.
3. The Transfiguration, 12 gs.

CARAVAGGIO, POLIDORO DA.

The Three Graces, valued at 40 gs., sold for 18 gs.

CESARI, GIUSEPPE.

Susanna with the Elders. valued at 80 gs., sold for 18 gs.

CERQUOZZI (called MICHAEL ANGELO DELLE BATTAGLIE).

A Masquerade, valued at 30 gs., sold for 13 gs.

CIGNANI, CARLO.

Christ appearing to Mary Magdalene. Duke of Bridgewater, 80*l*. Lord Francis Egerton?

CORREGGIO, ANTONIO DA.

1. Virgin and Child, *seen*. Old copy of the "Vierge au Panier" in the National Gallery. Duke of Bridgewater, 1200*l*. Lord F. Egerton.
2. A Pack-horse and Ass with their Drivers, *seen*. Earl Gower, 80*l*. Duke of Sutherland.
3. Study of Heads for the Cupola of the Cathedral in Parma, *seen*. Copy. Mr. Angerstein, 100*l*. National Gallery.
4. A similar one; *seen*. Copy. Mr. Angerstein, 100*l*. National Gallery.

5. The Portrait of Cæsar Borgia, *seen*. By another master. Mr. Thomas Hope, 500*l*. In the Hope Collection, London.

6. A Portrait, called "Le Rougian." Mr. Jones, 20*l*.

7. Christ appearing to Mary Magdalene, probably a copy of that in the Escurial. Mr. Sidney, 400*l*.

8. The Education of Cupid; copy of the original in the National Gallery. Mr. Willett.

9. A Holy Family, 200*l*.

10. Danaë, valued at 1000*l*., sold for 650 gs.; afterwards sold in the Collection of Henry Hope, Esq., for 250*l*. It is now in the Borghese Collection at Rome.

CORTONA, PIETRO DA.

The Flight of Jacob. Mr. Hibbert, 450*l*.

DOMENICHINO.

1. Christ bearing his Cross; formerly in the Collection of the Marquis of Seignelay, *seen*. Duke of Bridgewater. Lord Francis Egerton.

2. A Landscape, with two Lovers, formerly in the "Hautefeuille" Collection, *seen*. Duke of Bridgewater, 500*l*. Lord Francis Egerton.

3. The Vision of St. Francis, *seen*. Duke of Bridgewater, 300*l*. Lord F. Egerton.

4. St. John the Evangelist; an engraving of which has been made by Müller. Earl of Carlisle, Castle Howard, 600*l*.

5. St. Jerome. Mr. Hope, 350*l*.

6. A Landscape, with Sea Coast. Mr. Maitland, 250*l*.

7. A Sibyl, 400*l*. Earl Temple (now Duke of Buckingham), at Stowe.

8. A Landscape, with Abraham and Isaac. Mr. Ward, 130*l.*

DONDUCCI, GIOV. ANDREA (called IL MASTELLETTA).

A Sketch, 9 gs.

FETI, DOMINICO.

A Female Spinning. Mr. Maitland, 100*l.*

FRANCIA, FRANCESCO.

The Holy Family, with the Apostles Peter and Paul. Mr. Noney, 100*l.*

GAROFALO, BENVENUTO.

1. The Transfiguration, after Raphael, 155 gs.
2. A Holy Family, 51 gs.
3. A Holy Family, with St. Catherine, 32 gs.

GENNARO, BENEDETTO.

John the Evangelist reading. Earl Gower, 30*l.* Duke of Sutherland.

GENTILESCHI, ORAZIO.

A Man with a Cat, 12 gs.

GIORDANO, LUCA.

1. Christ driving the Sellers out of the Temple, valued at 100 gs., sold at 50 gs.
2. The Pool of Bethesda, valued at 100 gs., sold for 32 gs.

GIORGIONE DA CASTELFRANCO.

1. A Holy Family, with John the Evangelist; probably now justly attributed to Paris Bordone, *seen.* Duke of Bridgewater, 300*l.* Lord Francis Egerton.

2. Portrait of Gaston de Foix. Earl of Carlisle, 150*l*. Not at Castle Howard.

3. Milo of Crotona, torn by Lions. Earl Darnley, 40*l*. Cobham Hall.

4. Portrait of Pordenone. Mr. Nesbit, 50*l*.

5. Portrait of Pico di Mirandola. Justina Lawrence, 20*l*.

6. The Adoration of the Shepherds, valued at 300 gs., sold for 155 gs.

7. Cupid complaining to Venus of the sting of a Bee, valued at 400 gs., sold for 195 gs. Sir G. J. Pringle, Bart. Manchester.

8. The Martyrdom of St. Peter (too tame for Giorgione), valued at 200 gs., sold for 38 gs. National Gallery.

Guercino da Cento.

1. David and Abigail, *seen*. Duke of Bridgewater, 800*l*. Lord F. Egerton.

2. The Presentation in the Temple. Earl Gower, 600*l*. (I could find this neither at the Duke of Sutherland's, nor at Lord F. Egerton's.)

3. Head of the Virgin. Mr. Hibbert, 50*l*.

4. St. Jerome, valued at 80 gs., sold for 93 gs.

Imola, Innocenzio da.

The Birth of Christ, 20 gs.

Lanfranco.

The Annunciation, 8 gs.

Le Brun, Charles.

1. The Murder of the Innocents. Mr. Desenfans, 150*l*. Dulwich College.

2. Hercules killing the Horses of Diomed. Mr. Maitland, 50*l*.

LESUEUR, EUSTACHE.

Alexander and his Physician. Lady Lucas, 300*l.*

LORRAINE, CLAUDE.

A Sea-port. Mr. Rogers, 50*l.*

LOTTO, LORENZO.

The Virgin and Child, with four Saints, *seen.* Duke of Bridgewater, 40*l.* Lord Francis Egerton.

MARATTI, CARLO.

The Triumph of Galatea. Mr. Willett, 100*l.*

MATTEIS, PAOLO DE.

Salmacis, 30 gs.

MOLA, PIETRO FRANCESCO.

1. The Preaching of John the Baptist, *seen.* Earl Gower, 250*l.* Duke of Sutherland.

2. Archimedes. Earl Gower, 40*l.* Duke of Sutherland.

3. Landscape, with a Repose on the Flight into Egypt. Mr. Long, probably the present Lord Farnborough, 80*l.*

MUZIANO, GIROLAMO.

The Raising of Lazarus, 56 gs.

PADOVANINO, ALESSANDRO VAROTARI (called IL).

Rinaldo and Armida. Mr. Henry Hope, 350*l.*

PALMA, GIACOPO (called IL VECCHIO).

1. A Holy Family, *seen.* By another master of the Venetian School, who is unknown to me. The

Duke of Bridgewater, 200*l.* Lord Francis Egerton.

2. Portrait of a Doge, *seen.* Duke of Bridgewater, 400*l.* Lord Francis Egerton.

3. St. Catherine. Mr. Bryan, 30*l.*

4. The Daughter of Herodias with the Head of John the Baptist. Mr. Nesbitt, 150*l.*

5. Portrait of a Female. Mr. Skipp, 60*l.*

6. Venus and Cupid, valued at 250 gs., sold for 52 gs.

PARMEGIANO, FRANCESCO MAZUOLA (called IL).

1. Cupid Bending his Bow, *seen.* Copy of that in the Belvidere Gallery at Vienna. Duke of Bridgewater, 700*l.* Lord F. Egerton.

2. Holy Family. Earl of Carlisle, 100*l.* Not at Castle Howard.

3. Virgin and Child, to whom gifts are offered. Mr. Coles, 150*l.*

4. Marriage of St. Catherine. Mr. Troward, 250*l.*

5. Holy Family, with St. Francis. Mr. Udney, 100*l.*

6. St. John the Evangelist, bust. Mr. Wright, 25*l.*

PERUGINO, PIETRO.

1. The Entombment, large picture. Mr. C. Sykes, 60*l.*

2. Virgin and Child. 5 gs.

3. Christ being worshipped. Not sold.

PERUZZI, BALDASSARE.

The Wise Men's Offering, *seen.* Duke of Bridgewater, 80*l.* Lord Francis Egerton.

PIOMBO, SEBASTIAN DEL.

1. The Descent from the Cross, *seen*. Much injured. Duke of Bridgewater, 200*l*. Lord Francis Egerton.

2. The Raising of Lazarus. Mr. Angerstein, 3500*l*. National Gallery.

PORDENONE, LICINIO.

1. Hercules killing Antæus. Earl Darnley, 40*l*.

2. Judith. Earl Wycombe, 40*l*.; probably still in his possession as Marquis of Lansdowne.

POUSSIN, NICOLAS.

1—7. The Seven Sacraments, for which the Duke of Orleans paid 120,000 francs, *seen*. Duke of Bridgewater, each 700*l*., together 4900*l*. Lord Francis Egerton.

8. Moses striking the Rock, *seen*. Duke of Bridgewater, 1000*l*. Lord F. Egerton.

9. Moses treading the Crown of Pharaoh under his feet, *seen*. The Duke of Bedford, 400*l*. At Woburn Abbey.

10. St. Paul carried up by Angels. Mr. Smith, 400*l*.

11. The Exposure of Moses. Earl Temple, (Duke of Buckingham,) 800*l*. Stowe.

12. The Birth of Bacchus. Mr. Willett, 500*l*.

PRETI, MATTIA, called IL CALABRESE.

The Martyrdom of St. Peter. 12 gs. V.

RAFFAELLO DA URBINO.

1 The Holy Family, with the Palm, *seen*. Engraved in Crozat, No. 23, by Jean Raymond. Duke of Bridgewater, 1200*l*. Lord F. Egerton.

2. The Virgin and Child, *seen*. (Doubtful whe-

ther it is genuine.) Duke of Bridgewater, 700*l.*? Lord F. Egerton.

3. The Virgin standing with the Child, who kisses St. John, Joseph in the background; called "La Belle Vierge," *seen*. A very fine old copy; engraved in Crozat, by Larmessin. The Duke of Bridgewater, 3000*l.* Lord F. Egerton.

4. John the Baptist in the Wilderness, *seen*. Duplicate of the picture in the Tribune at Florence, purchased by the Duke of Orleans for 20,000 francs. Lord Berwick, 1500*l.*

5. The Vision of Ezekiel, *seen*. Duplicate of the picture in the Pitti Palace. Lord Berwick, 800*l.* Sir Thomas Baring, Stratton.

6. Virgin, with the Child on her knee, 11 in. high, 8 in. wide, *seen*. Engraved in Crozat, No. 24. Mr. Hibbert, 500*l.* Offered in Paris, 1835, for 50,000 francs.

7. Christ bearing his Cross, *seen*. Centre-piece of the Predella of the picture, formerly in the church of the nuns of St. Antonio in Perugia, now in Naples. With the side-pieces, 9 and 10, obtained by Christina Queen of Sweden from those nuns, by the intervention of Cardinal Azzolini. Mr. Hibbert, 150*l.* J. P. Miles, Esq., at his seat, Leigh Court.

8. The Virgin lifting the Veil from the sleeping Christ, Joseph standing by, *seen*. A poor copy of the celebrated, now lost, picture formerly among the treasures at Loretto. Mr. Willett, 300*l.*? During my stay in London, it was sold by auction by Mr. Stanley.

9. The Virgin, full front, supporting the Child, which is standing on a pedestal, and leaning fondly on her, *seen*. Very much injured. Engraved in Crozat, No. 22, by J. C. Flipart. Va-

lued at 200, sold at 150 gs. V. Now in the possession of Mr. Rogers, the poet.

10. A Pietà, Christ in the lap of his Mother, wept over by his Friends, *seen*. Engraved in Crozat, No. 27, by Du Flos. Valued at 100*l*., sold at 60 gs. It was long in the cabinet of Count Carl Rechberg at Munich. Now in the possession of Mr. M. A. White, Barron Hill, Staffordshire.

11. Christ on the Mount of Olives, *seen*. Very much spoilt even in the time of Crozat, 1729. Engraved in his work, No. 26, by Larmessin. Valued at 100*l*., sold for 42 gs. A few years ago it was in the possession of Lord Eldin, Edinburgh. Now in that of Mr. Rogers.

12. Portrait of Pope Julius II. Copy. 36 gs.

Reni, Guido.

1. The Infant Christ sleeping on a Cross, *seen*. Too weak for him. Duke of Bridgewater, 300*l*. Lord Francis Egerton.

2. Mary Magdalene, *seen*. Earl Gower, 150*l*. Duke of Sutherland.

3. Beheading of John the Baptist. Mr. Bryan, 250*l*.

4. St. Bonaventura. Mr. Bryan, 50*l*.

5. An Ecce Homo. Mr. Hibbert, 150*l*.

6. A Sibyl. Mr. Hibbert, 300*l*. W. Wells, Esq., at his seat, Redleaf.

7. Triumph of heavenly over earthly Love. Mr. Henry Hope, 350*l*. Hope Collection, London.

8. Mary Magdalene. Mr. H. Hope, 400*l*.

9. The Martyrdom of St. Apollonia. Mr. Troward, 350*l*.

10. Susannah and the Elders. Mr. Willet, 400*l*.

11. A Mater Dolorosa. Valued at 50*l.*, sold for 36 gs.

12. David and Abigail. Valued at 400*l.*, sold for 255 gs.

13. St. Sebastian. Valued at 60*l.*, sold for 22 gs.

ROMANO, GIULIO.

1. Juno tearing Hercules from her breast, *seen*. Duke of Bridgewater, 300*l.* Lord F. Egerton.

2. The Rape of the Sabines. Duke of Bridgewater, 200*l.*

3. The Women reconciling the Romans and Sabines. The same, 200*l.*

4. Coriolanus won over by his Mother for Rome. The same, 200*l.*

5. The Continence of Scipio. The same, 200*l.*

6. Scipio rewarding his Soldiers. The same, 200*l.*

7. Scipio besieging New Carthage in Spain. The same, 200*l.*

N.B. These frieze-like pictures were subsequently sold by the Duke. One of the best is said to be in the possession of Jeremiah Harmann, Esq.

8. The Birth of Hercules. Valued at 200 gs., sold for 80 gs.

9. The Birth of Jupiter, *seen*. Valued at 200 gs., sold for 38 gs. Formerly in the collection of Erard in Paris; now at the seat of Lord Northwick.

ROSSO, FIORENTINO.

The Woman taken in Adultery. 32 gs.

SALVIATI, FRANCESCO.

The Rape of the Sabines. Valued at 150 gs., sold for 34 gs.

SACCHI, ANDREA.

1. Christ bearing his Cross, *seen.* Henry Hope, Esq., 150*l.* Mr. Rogers.

2. Adam lamenting over the Death of Abel, Mr. Udney, 20*l.*

SARACINO, CARLO (called CARLO VENEZIANO.)

The Death of the Virgin. Earl of Carlisle, 40*l.* Castle Howard.

SARTO, ANDREA DEL.

1. Leda with the Swan, *seen.* Mr. Aufrere, 200*l.* In the year 1835, in the possession of the picture-dealer, M. Nieuwenhuys.

2. Lucretia. Mr. Mitchell, 100*l.*

SCARCELLINO DA FERRARA.

Christ with the Disciples at Emmaus, *seen.* The Duke of Bridgewater, 100*l.* Lord Francis Egerton.

SCHIAVONE, ANDREA.

1. Christ before Pilate, *seen.* The Duke of Bridgewater, 250*l.* Lord Francis Egerton.

2. The Dead Body of Christ supported by Angels, *seen.* Earl Gower, 150*l.* Duke of Sutherland.

SOLARIO, ANDREA.

The daughter of Herodias, with the head of John the Baptist, called, in the Orleans Gallery, Lionardo da Vinci. 41 gs. V.

SPAGNOLETTO.

1. Christ disputing with the Doctors, *seen.* Duke of Bridgewater, 150*l.* Lord Francis Egerton.

2. Heraclitus. Earl Gower, 20*l.* Duke of Sutherland (?)

3. Democritus. Earl Darnley, 20*l.* Cobham Hall.

4. Heraclitus. Earl Darnley, 20*l.* Cobham Hall.

5. Democritus, Mr. Nisbet, 20*l.*

TINTORETTO.

1. The Descent from the Cross. Duke of Bridgewater, 600*l.* Lord Francis Egerton.

2. The Last Judgment. Duke of Bridgewater, 150*l.* Lord Francis Egerton. (?)

3. The Presentation in the Temple, *seen.* Insignificant. Duke of Bridgewater, 40*l.* Lord Francis Egerton.

4. Portrait of a Man with a book, *seen.* Duke of Bridgewater, 80*l.* Lord Francis Egerton.

5. Portrait of a Man, *seen.* Duke of Bridgewater, 60*l.* Lord Francis Egerton.

6. Portrait of the Duke of Ferrara. Earl of Carlisle, 150*l.* Castle Howard.

7. Portrait of Aretino. Earl Gower, 30*l.* Duke of Sutherland.

8. Portrait of Titian. Earl Gower, 30*l.* Duke of Sutherland.

9. A Convocation. Earl Gower, 40*l.*

10. Hercules nursed by Juno. Mr. Bryan, 50*l.* Lord Darnley, Cobham Hall.

11. The Unbelieving Thomas. Lord Falmouth, 40*l.*

12. Leda with the Swan. Mr. Willet, 200*l.*

TITIAN.

1. The Three Stages of Life: Childhood,

Youth, and Old Age, *seen.* Duke of Bridgewater, 800*l.* Lord Francis Egerton.

2. Venus rising from the Sea, called, "À la Coquille," *seen.* Duke of Bridgewater, 800*l.* Lord Francis Egerton.

3. Diana and Acteon, *seen.* Duke of Bridgewater, 2500*l.* Lord Francis Egerton.

4. Diana and Calisto, *seen.* Duke of Bridgewater, 2,500*l.* Lord Francis Egerton.

5. Portrait of Pope Clement VII., *seen.* Too feeble for Titian. Duke of Bridgewater, 400*l.* Lord Francis Egerton.

6. Portrait of himself. Earl of Carlisle, 70*l.*

7. The Education of Cupid, *seen.* Earl Gower, 800*l.* Duke of Sutherland.

8. Charles V. on Horseback. Mr. Angerstein, 150*l.* National Gallery (?)

9. Jupiter carrying off Europa. Lord Berwick, 700*l.* Cobham.

10. Titian's Mistress. Mr. Bryant, 50*l.*

11. The Emperor Vitellius. Mr. Cosway, 20*l.*

12. The Emperor Vespasian. Mr. Cosway, 20*l.*

13. Venus admiring herself. Earl Darnley, 300*l.* Cobham Hall.

14. Venus and Adonis. Mr. Fitzhugh, 300*l.*

15. The Princess Eboli as Venus, and Philip II., *seen.* Viscount Fitzwilliam, 1000*l.* Fitzwilliam Museum at Cambridge.

16. A Concert; Sketch. Mr. Hibbert, 100*l.*

17. Christ Tempted, *seen.* Too feeble for Titian. Mr. Hope, 400*l.* Hope Collection.

18. Diana pursuing Acteon, *seen.* Sir Abraham Hume, 200*l.*

19. Titian's Daughter holding a jewel box, called, "La Cassette du Titien," *seen.* A school copy, 400*l.* Lady Lucas, now Lady de Grey.

20. Mary Magdalene. Mr. Maitland, 350*l.* Sir Abraham Hume (?)

21. The Virgin and Child, with St. John and Joseph in a landscape, *seen.* Mr. Walton, 250*l.* Mr. W. Wilkins, the architect, in London.

22. Christ appearing to Mary Magdalene, *seen.* 400*l.* Sam. Rogers, Esq

23. Perseus and Andromeda. Valued at 700 gs. Bought by Mr. Bryan for 310 gs.

24. A portrait, called "L'Esclavone." Valued at 200 gs., sold for 80 gs.

25. Portrait of a Female. Valued at 100 gs., sold for 40 gs.

26. Portrait of Count Castiglione. Valued at 50 gs., sold for 63 gs.

27. Portrait of a young Man, 40 gs.

28. A head. Not sold.

Turchi, Alessandro.

1. Joseph and the wife of Potiphar, *seen.* Duke of Bridgewater, 200*l.* Lord Francis Egerton.

2. Adam visited by Angels. Mr. E. Cox, 100*l.*

Vaga, Perino del.

Venus, Juno, and Minerva, preparing themselves to appear before Paris. Mr. Nisbet, 80*l.*

Valentin, Moysè.

1. A Concert. Duke of Bridgewater, 60*l.*

2. The Four Stages of Life. Mr. Angerstein. 80 gs. National Gallery (?)

3. The Five Senses. 33 gs.

Vargas, Luis de.

St. John in the Wilderness, *seen.* Old copy of the St. John, which, in the Dusseldorf Gallery,

was considered a Raphael; but which is now in Munich, and is called a Giulio Romano. Duke of Bridgewater, 80*l.* Lord Francis Egerton.

Velasquez.

1. The finding of Moses, *seen.* Fine picture of Ger. Honthorst. Earl of Carlisle, 500*l.* Castle Howard.

2. Lot and his Daughters. Mr. H. Hope, 500*l.*

Veronese, Paolo.

1. The Death of Adonis. Duke of Bridgewater, 150*l.* Lord Francis Egerton (?)

2. The Judgment of Solomon. Duke of Bridgewater, 60*l.* Lord Francis Egerton (?)

3. Christ with the Disciples of Emmaus, *seen.* Earl Gower, 200*l.* Duke of Sutherland.

4. Leda with the Swan. Earl Gower, 300*l.* Duke of Sutherland (?)

5. Mars and Venus, whom Cupid binds, each by one foot. Mr. Elwyn, 300*l.*

6. Wisdom accompanies Hercules, *seen.* Mr. Thomas Hope, 300*l.* Hope Collection.

7. Paul Veronese between Virtue and Vice. Mr. Thomas Hope, 500*l.* Hope Collection.

8. The Finding of Moses. Mr. Maitland, 40*l.*

9. Europa carried off by Jupiter, *seen.* Mr. Willet, 200*l.* National Gallery.

10. Mars and Venus. Mr. Willet, 250*l.*

11. Mars disarmed by Venus. Valued at 200*l.*, sold for 50 gs.

12. Cupid showing to a man a woman sleeping. He turns away. An allegorical representation, called, "Respect." Valued at 200 gs, sold for 39 gs. Now at Cobham Hall.

13. An allegorical representation, called, "Disgust." Valued at 150, sold for 44 gs.

14. An allegorical representation, called, "The Happy Love." Valued at 200 gs., sold for 60 gs.

15. Allegorical representation, called, "The Faithless." Valued at 150, sold for 46 gs.

16. Mercury and Herse. Valued at 200, sold for 105 gs.

VASARI, GIORGIO.

1. The celebrated Poets of Italy, Dante, Petrarch, &c., *seen*. Duplicate of that in the Albani Palace at Rome. Henry Hope, 100*l*. Hope Collection.

2. Susannah in the Bath. Unsold.

VINCI, LIONARDO DA.

1. A Female Head, *seen*. Most probably by Luini. Earl of Bridgewater, 60*l*. Lord Francis Egerton.

2. A female portrait, called, "La Colombine." Mr. Udney, 250*l*.

VOLTERRA, DANIEL DE.

The Descent from the Cross. Earl Suffolk, 100*l*.

VONET, SIMON.

An allegorical representation of Peace. 10 gs.

WATTEAU, ANTOINE.

A ball. 11 gs.

By unknown Masters.

A portrait. Mr. Elwyn, 5 gs.

Portrait of the Chevalier del Pozzo. Mr. Nesbitt, 20 gs.

A Boy with a Mask. Mr. Wright, 10 gs.

II.—PICTURES OF THE GERMAN AND FLEMISH SCHOOLS.

Asselyn, Jan.

A Landscape with a bridge. 8 gs.

Brenberg, Bartholomew.

A Landscape with a round tower. 10 gs.

Breughel, Jan, called Velvet Breughel.

1. Landscape with a high road. 21 gs.
2. The Destruction of Babylon. 20 gs.
3. A circular landscape. 12 gs.
4. Sheepshearing. 21 gs.

Bril, Paul.

1. Landscape with lofty mountains. 12 gs.
2. The Tower of Babel. 12 gs.
3. The Flight into Egypt. 10 gs.

Dow, Gerard.

1. The Violin Player. J. Davenport, 300 gs.
2. An old Woman by lamplight. 63 gs.
3. A Dutch woman on a balcony. 300 gs.
4. Two Girls by lamplight. 10 gs.

Durer, Albert.

1. The Wise Men's Offering. 21 gs. *Seen.* Most probably now justly attributed to J. Mabuse. Castle Howard.
2. Portrait of a Man with a letter. 18 gs.

DYCK, ANTONY VAN.

1. Portrait of the painter, Frans Snyders. *Seen.* Earl Carlisle, 400 gs. Castle Howard.

2. Charles I., with his Consort, and the Princes Charles and James. Mr. Hammersley, 1000 gs. Sold in 1804 for 1500 gs. Duke of Richmond.

3. Charles I.; full-length.

4. The Duke of York.

5. Portrait of an Englishman.

6. An English Nobleman.

7. Wife of the above.

8. A widow of rank.

9. The Princess of Pfalzberg; whole-length. 210 gs.

10. Portrait of the wife of Frans Snyders. 120 gs.

EYCK, JAN VAN.

Portrait of himself and his brother Hubert, 10½ gs.

HOLBEIN, HANS.

Portrait of Gysset. (?) 60 gs.

A portrait. 15 gs.

JORDAENS, JACOB.

Portrait of the Duke of Alba. 80*l.*

LAAR, PRITER DE.

Boys. 10 gs.

MEER, JAN VAN DER, called, THE YOUNG.

Evening landscape. 31 gs. 10*s.*

MIERIS, FRANS VAN, the elder.

1. The Alchymist. 100 gs.
2. A Bacchanalian scene. 63 gs.
3. A Lady eating oysters. 52 gs. 10*s*.
4. A Sleeping Woman. (Copy.) 12 gs.

MOL, VAN.

A Wedding Dance. 42 gs.

MORO, ANTONIO.

Portrait of himself. 15 gs.

MOUCHERON, FREDERIC.

A Waterfall. 40 gs.

NETSHER, CASPAR.

1. Portrait of himself. 25 gs.
2. Gipsies. 100 gs. (?)
3. Hagar and Ishmael. 100 gs. (?)
4. A Sleeping Woman. 31 gs. 10*s*.
5. The Judgment of Paris.
6. The Schoolmistress. 70 gs.
7. The Birdcage. Valued at 200 gs.

NEEFS, PIETER.

1. An architectural piece. 21 gs.
2. Ditto, with figures by Teniers. 36 gs.

POELENBURG, CORNELIUS.

1. Mountainous Landscape, with figures. 21 gs.
2. Landscape, with Nymphs. 52 gs. 10*s*.
3. Landscape, with Ruins and figures. 12 gs.

4 and 5. Two small Landscapes. 20 gs.

REMBRANDT, PAUL.

1. Portrait of a Dutchman. Valued at 200 gs.

2. Portrait of the Wife of the same. Valued at 200 gs.

3. Portrait of a Burgomaster. Valued at 300 gs.

4. The Birth of Christ. *Seen.* 800 gs. Afterwards sold to Payne Knight for 1000 gs. National Gallery.

5. A Landscape, called "the Mill." 300*l.* Afterwards sold to W. Smith, Esq., for 500 gs. Marquis of Lansdowne at Bowood, who paid 800 gs. for it.

6. St. Francis. 60*l.*

7. Portrait of himself. 20*l.*

RUBENS, PETER PAUL.

1. The Judgment of Paris. Lord Kinnaird. 2000 gs. Afterwards sold for 2500 gs. In 1824 in the possession of T. Penrice, Esq., at his seat, Great Yarmouth, Norfolk.

2. The Rape of Ganymede. Valued at 400 gs.

3. Venus returning from the Chase. Valued at 400 gs.

4. Scipio giving his Bride back to Allucius. Lord Berwick. 800 gs. In 1836 it was burnt in the rooms of Mr. Yates, Bond-street.

5. Tomyris causing the head of Cyrus to be put into a vessel full of blood. Earl Darnley. 1200 gs. Cobham Hall.

6. The Fortunes of Philopœmen. Valued at 600 gs.

7. St. George, in a landscape, with a view of Richmond in the back-ground. *Seen.* Mr. W. Morland. 1000 gs. Windsor Castle.

8. The Marriage of Constantine the Great 200 gs.

9. The Cross appearing to Constantine. 180 gs.

10. Constantine with the Standard of the Cross. 80 gs. (?)

11. Battle of Constantine with Maxentius. Sir Philip Stephens. 200 gs.

12. The Death of Maximilian. 200 gs.

13. The Triumph of Constantine. 200 gs.

14. Entry of Constantine into Rome. 150 gs.

15. Constantine giving their ancient freedom to the Roman Senate. 150 gs.

16. Constantine giving to Crispus the command of the Fleet. 100 gs.

17. The founding of Constantinople. Sir Philip Stephens. 70 gs.

18. Constantine adoring the Cross. 80 gs.

19. Constantine being Baptized. 100 gs.

SCHALKEN, GODEFROY.

La Fille Retrouvèe. 100 gs.

TENIERS, DAVID.

1. The Alchymist. Valued at 150 gs.

2. The Lute player. Valued at 80 gs.

3. An Old Man.

4. The Smokers. Valued at 200 gs. In 1824 in the collection of Erard in Paris.

5. Boors playing at Backgammon. Mr. G. Hibbert. 300 gs. In 1824 in the possession of Mr. Penrice, Great Yarmouth.

6. The Newspaper. Sir Philip Stephens. 300 gs.

7 and 8. The Smoking-Room. The Ale-House. Mr. Beckford. 500 gs.

9. The Shepherd.

Tol, David Van.

The Kitchen. 10 gs.

Velde, Jesaias Van de.

1. A Landscape. 21 gs.
2. A Landscape with figures. 18 gs.
3. The Campo Vaccino. 26 gs. 10*s*.

Weenix, Jan Baptista. (?)

The Revel. 15 gs. 5*s*.

Werff, Adrian, Van der.

1. The Fishmonger. Valued at 100 gs.
2. The Egg Woman. Valued at 100 gs.
3. The Judgment of Paris. 260 gs.

Wouvermann, Philip.

1. Departure for the Chase. John Davenport. 200 gs.
2. Returning from the Chase. 150 gs.
3. The Stable. Valued at 200 gs.
4. Falconry. 140 gs.

Zachtleven, Herman.

1. View of a Ruin. 10 gs.
2. A ditto. 10 gs.

The information which I was able to collect respecting this second division of the Orleans Gallery was unfortunately less accurate than I could have wished. Independently of the above pictures, the names of the masters of sixteen others are so illegibly written in the document sent me, that I cannot decipher them: they are not, however, pictures of great importance.

END OF VOL. I.

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